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THE HAPPY FESTIVAL of Purim, which is celebrated next week, is the subject of several articles in this week's magazine. On Page 13, Michael Knudal, an expert in Jewish ceremonial art, discusses the origins and forms of the Megillah. Philip Gillon takes a look at Israeli humour on Page 9. Ephraim Kishon talks about the telephone repairman on page 10.

CONTROVERSY OVER THE WALL: The ballooning of the dispute over the "Kotel Katan" is outlined by Abraham Rubincich, Page 6.

MONEY, MONEY, MONEY: Lea Ben Dor discusses the Budget and other interesting Knesset debates in her Parliamentary Report, page 6.

TO SCHOOL IN THE ARMY: Sarah Hony takes a look at the Israel Defence Forces' special programme to teach illiterates, Page 7.

MASTER UNRAFTSMAN: A visit to an expert restorer at the Sephardi synagogue complex in the Old City of Jerusalem. By Gabriella Rosenthal, Page 11.



SINAI CAMEL PATROL: Zaha's special unit never gets stuck in a sand dune. Story and pictures by Shalom Marader. Pages 20-21.

BOOKS — How Hollywood's Mel Heavison dared to make a movie "East a Giant Shadow" in Israel and says he would do it again, p.13. Misunderstandings about Africa, based on misconceptions about the role of colonialism on the continent; stories of South Africa, p. 14. A founder of the Palestine Communist Party who then spent 21 years in Stalin's prison camps and today teaches at Bar-Ilan University tells his story, p. 17. The greating of sociology, p. 18.

FAT IN PEKING: The American First Lady in the Chinese capital, Page 23. Other family section features: Fashion makers are glaciotters; Elanik shows its summer line, Page 24; Fashion Roof—Roulette 2000, Page 25; An the silly spring season sets in—Freshmen at the Tel Aviv University sit around and question: Is it really necessary to study? Page 26; Life in Galilee, Page 27; Jewellery on a mountain top — a Nahal outfit digs into a new line and finds it fascinating, Page 28.

ARTS AND ENTERTAINMENT: Art reviews, gallery guide, Pages 29-31; Theatre, Page 32; Yehonnan Bushm's Music and Musicians, Page 33; Radio, TV schedules, Page 34; Philip Gillon's Television, Radio Review by Lea Levavi, Page 35; What's On, Pages 36-37; Cinemas, Page 38; Poster, Page 39.



Arab workman kneels in prayer on site of construction of Hiyat Arba industrial zone. (Mike Goldberg photos)



Sheikh Ja'abari in his office, with tapestry showing the Moslem holy places in Mecca hanging behind him.

The Hebron of Ja'abari—and Levinger

AFTER the briefest of ceremonial sips of coffee, taken at first from a thermos flask, but later reinforced by some perfect mint-touched cups, we plunge Hebron Mayor Sheikh Mohammed Ali Ja'abari straight into a discussion of the Minister of Defence's remarks, of which he has already received a translation into Arabic. Mr. Dayan had said in the American interview: "I didn't see any practical opposition to our settling on the Western Bank of the Jordan. I don't know about a single incident against our settlement that occurred since we came down and settled down on the Western Bank. I have been watching that for five years. Take, for instance, Hebron. I think that they like now very much the new Israeli Hebron being built near the old one. I didn't see any opposition to that." Questioner: "I am amazed. You think that the Arabs really enjoy the fact that Israelis are building a new town?" Dayan: "Yes, practically they do. Probably not politically, but practically they do."

Careful answer

Sheikh Ja'abari cogitates over this statement for some time, pursing his lips, half-closing his eyes, looking rather like a top-class Jewish corporation counsel. When he speaks, he does so slowly, carefully selecting his words: "The Israeli settlement in Hebron was received with strong protests by the representatives of the Arabs in the areas involved, and by the landowners whose land was taken away for the establishment of the settlement. The fact that there were no violent incidents by armed men against the settlement was due to the fact that the Arabs knew that any such resistance would lead to the destruction by the Israelis of the surrounding Arab quarters. The people of the area are unarmed, and are therefore unable to do more than protest. We hoped at the time that the Arab states would move towards a peace which would prevent the

Moshe Dayan and Sheikh Mohammed Ali Ja'abari have sometimes found themselves in agreement on controversial issues, though of course from their widely differing vantage points of Defence Minister of Israel and Mayor of Hebron. But they don't always agree. After Mr. Dayan's recent comment, in a U.S. television interview, that Hebron was as much a part of the Jewish homeland as Tel Aviv, POST reporters PHILIP GILLON and ANAN SAFADI went to the City of the Patriarchs this week, to talk with the Mayor and take a look at the Jewish settlement in Hebron, led by Rabbi Moshe Levinger.

establishment of Jewish settlements."

It seems to us that Mr. Dayan is suggesting that the attitude of the Arabs had changed, if not politically, at least in practice.

The Sheikh shakes his head. "There has been no change in our attitude. No Hebronite has mixed with the new settlers. There are no mutual visits. We don't attend their parties or celebrations. The presence of heavily armed settlements like this does not indicate that they are being accepted by the local population."

He looks at us intently. "Had the Israelis welcomed the Palestinians back as settlers in Haifa, Jaffa, Ramla and other towns, the local population would have welcomed the Israelis. But how can we welcome them when our own brothers are not welcomed in Israeli towns?"

How then does he explain the lack of friction while the settlement is being expanded?

"We work all the time to maintain peace and quiet. We don't encourage the emergence of any sort of ferment. We try to keep the population in their homeland."

Mr. Dayan had suggested that the

building has brought economic benefits to Hebron. He said: "It provides them with work. The approach that I am aware of are of Arabs there who want us to go on with our building because that provides them with work, and with more people living there, buying their products and so on. They just enjoy it."

4,000-5,000 workers

Sheikh Ja'abari says: "I don't see that the Arabs have got great economic benefits from the settlement. Four to five thousand local Arabs work every day in Israel. Some five hundred work in construction at the settlement. It is the same thing. This does not mean that we approve of Israel establishing the settlement."

Towards a conclusion, Sheikh Ja'abari reverts to the subject of Mr. Dayan's statements to say: "I do not oppose Dayan in his statements because, in his capacity as Minister of Defence, he is entitled to make whatever declarations he deems fit."

We suggest that Dayan's remarks seem to indicate that he is visualizing a single country within the old boundaries of Palestine, which will become a home-

land for both Jews and Arabs. Can Sheikh Ja'abari visualize such a possibility — Arabs from the West Bank sitting in the same parliament as Jews, and so on?

"Our hope is that the Arabs and the Israelis will reach a settlement of this complicated crisis. We are plagued by this crisis, and it is hard to see any light."

If Sheikh Ja'abari had his way, what kind of pence settlement would he like?

"The original inhabitants of the country have to be given the choice of repatriation or compensation. Once this basic problem is adjusted everything else will be settled easily. If Israel agrees to this principle of offering the repatriation or compensation, there will be no difficulty settling the future of the West Bank and the Gaza Strip, no difficulty at all."

Assuming the Israelis do make some offer in this direction, what kind of future does he visualize for the West Bank? Return to Jordan? A Palestinian state? Some sort of arrangement with Israel?

"The West Bank and the Gaza Strip should be placed for some time under the control of the U.N., during which period the population should be provided with facilities enabling them to gather experience, so as to decide their own future by self-determination." He ponders a moment over the Dayan statement. "If Dayan is convinced that the West Bank must be part of the Jewish homeland in the same way as Tel Aviv, why does he bother with the negotiations and the Jarring mission?"

Arab leaders on the West Bank reacted strongly and adversely to the meeting between Premier Golda Meir and Mr. Anwar Nusseibeh. What is the feeling about it?

"I have no correct information about what passed between Mrs. Meir and Mr. Nusseibeh — I

(Continued on page 23)

HEBRON

(Continued from page 3)

have only read about it in the newspapers. Our first duty is to ask Mr. Nusselbeh what passed at the meeting. If negotiations of some sort truly took place, we should not react in our usual way of protesting and sending cables and messages. I am surprised by the reaction of other Palestinians — this is the way we have reacted ever since 1921, with protests, and it has led us nowhere. If Mr. Nusselbeh can initiate peace talks, why not? We should welcome any negotiations. As for us, we can see that most of the Arab states are already prepared to recognize Israel in her pre-1967 borders; I'm afraid that in the event of another war, they may recognize the frontiers established in June, 1967. It seems to me sometimes that we Arabs need a Jarring to settle our own differences; each Arab state wants peace, but everyone is afraid of the other. We Palestinians should welcome any initiative."

We told the Sheikh that we have heard from other local Arab leaders that, if the refugee problem is settled, the whole problem will be easily resolved in negotiations between Palestinians and Israelis. Now he is saying much the same thing. Has he thought of taking the initiative himself, of getting together the mayors of the West Bank towns, for instance, and going to Mrs. Meir with proposals?

Sought meeting

"I thought of convening a meeting of about 200 to 300 people from the West Bank to elect a committee of about a dozen representatives to conduct negotiations, on the one hand with the Israelis, and on the other hand with the Arab governments, so as to achieve some progress in bringing the two sides together. The Military Government said that the time for such a conference was not ripe. I believe that it would be possible for the local Arab leadership to evolve a unified stand through such a meeting, and to initiate negotiations. But we cannot go beyond the law, we have to get the approval of the Military Government."

What is the Sheikh's attitude to the West Bank municipal elections, which were authorized to be held in Samaria on March 28, and Judea on May 2?

"I have said often that, if it had been for me to decide, I would not have authorized the elections under the present circumstances. I personally cannot see how municipal elections held under the administration of a Military Government can be confirmed. So I do not approve of them. Since the Military Government has decided to hold them, however, while the Government of Jordan has warned the people not to participate, I have decided to summon all the inhabitants of this city, old and young, rich and poor, to determine their attitude to the question: I will act according to the decision of a general meeting of citizens."

What is happening in Hebron? Is the city flourishing economically?

"Before discussing the economy in general, I must emphasize my request to the authorities to bring about a reopening of the Arab banks. This is urgently needed. We have to provide the workers with a way to save as much as they can from their earnings for a time when the money is needed."

There are 50,000 people living in Hebron. The area is underdeveloped, and most of the income of the people comes from hiring out their labour or from farming. As I said, 4,000 to 5,000 go to work in Israel every day — to Jerusalem, BeerSheva,

other places. They are mostly construction workers. Between them they earn some IL12m a year. Agriculture brings in IL20m. Until two years ago our agricultural products went to the East Bank, but now this has stopped, and we are trying to develop the Israeli market, although not yet with full success. Our farmers depend on rain. If the rains fail, we lose heavily."

At least the Israeli Government has provided adequate rains this year.

"Too adequate. The crops have been spoiled by far too much rain."

Nevertheless, it sounds as if Hebron is prosperous, as the workers must earn good wages in the construction industry.

"But you must bear in mind the soaring prices. A kilo of meat costs IL15, a kilo of local butter IL20. I remember when I used to buy a kilo of meat for 50 piastres. Before 1967, the price was stable at the equivalent of IL3-IL4. Never have we experienced such inflated prices. So I cannot say that Hebron is enjoying milk and honey."

Sheikh Ja'abari has recently founded a College for Islamic Studies in Hebron.

"My dream is that it will become a University for the West Bank. I hope it will come to pass." As we drink a last cup of coffee, he reverts to the need for peace. "Nearly five years have passed, with the people poised between earth and sky, knowing nothing of their future. Something must be done quickly to bring about peace."

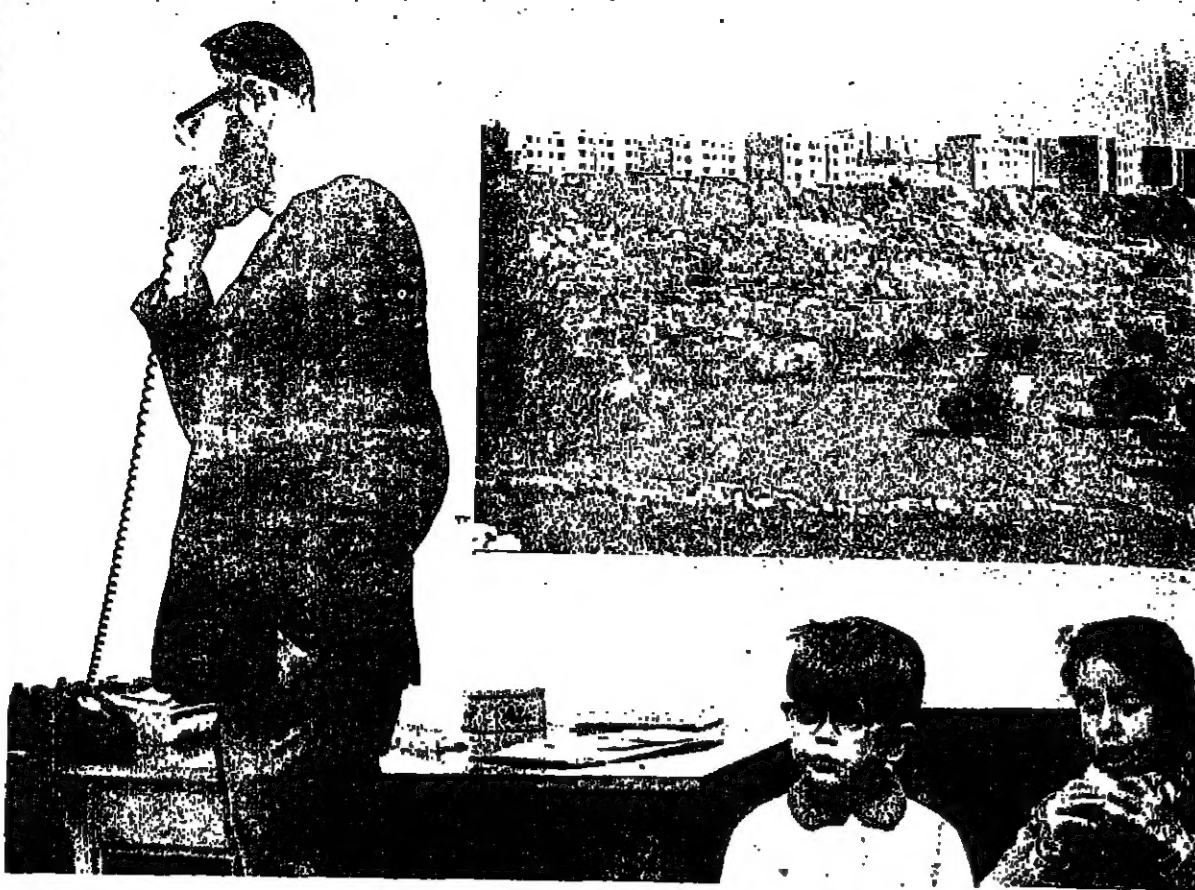
HEBRON'S markets seem to be packed with goods and people, the roads are full of vehicles. Tourists go up the stairs to the cave of the Machpela, children play in the park in front of it. The scene is very peaceful, the atmosphere is calm and relaxed, the sun shines down on trees covered with blossoms.

The potter in the Hebron Pottery Fact, straight opposite the Machpela — all Hebron factories are called "Fact." — says that there are ten times the number of tourists that there used to be. But the guides do not let them come to buy from him, they hurry them away. We suggest that he has not offered the guides sufficient *backsheesh* for them to see the light of day in planning their itineraries. But he says that he has made good offers, without takers.

The glass-blowers of the Ibrahim Glass Fact. look into the roaring gas furnace, while they blow their famed Hebron glass into magnificent although imprecise shapes. Mr. Ibrahim says

"The glass-blowers of the Ibrahim Glass Fact. look into the roaring gas furnace, while they blow their famed Hebron glass into magnificent although imprecise shapes. Mr. Ibrahim says

The Machpela Cave, in which the Tombs of the Patriarchs are situated, is inside the massive Ibrahim Mosque in the centre of Hebron.



Rabbi Levinger, head of the Kiryat Arba settlers, and children with view of settlement in insert.

business is excellent: he sells to Jerusalem, Tel Aviv, and all over Israel, as well as direct to tourists.

THE settlement of Kiryat Arba is so planned as to make any Israeli feel perfectly at home there, even though somewhat far from his accustomed haunts: the row after row of identical matchboxes which have been placed on a bulldozed eminence look exactly the same as similar architectural contributions to the landscape scattered all over Israel. A thousand years hence people will know that the Ministry of Housing architects passed by here.

Rabbi Moshe Levinger, the chairman of the local committee, is in the synagogue when we arrive, but his wife Miriam, born in New York, takes time off from preparing a meal for her six children to serve us fruit, and to set the record straight about her family and Kiryat Arba. Contrary to widespread delusions, her husband is a 100 per cent *sabra*, not an American; his parents came to Israel from Germany, and he was born in Jerusalem. Kiryat Arba does not have and never has had prejudices against the non-Orthodox.

Rabbi Levinger takes up the discussion when he arrives. They have 60 families living so far in the settlement, seven of them non-Orthodox; they entertain no prejudices against anyone on the grounds of religion. "We live here like brothers," he maintains.

Another 174 housing units are going up very fast in Kiryat Arba; one can see them growing before one's eyes. "The building tempo here is far greater than anywhere else in Israel," says Rabbi Levinger proudly. Almost all the builders, including those putting up factories, are Arabs.

Rabbi Levinger explains the point of view of the settlers in the argument with the Ministry of Housing. The settlers' committee has a waiting list of 800 families, some of whom have been waiting for three years: the committee wants to allocate the housing according to its own criteria, such as ability to contribute to the economic development of the little town. The Ministry of Housing insists on the allocation being made by lottery. Rabbi Levinger says that almost all the present 60 settlers happen to be members of the N.R.P. or Gahal; they suspect that the Ministry's motives are

political, the Minister wants to change the political constellation.

"Eighty per cent of the Jews who have settled in Judea and Samaria are religious," Miriam claims, "and the reason is obvious. We feel very strongly attached to these areas through the lessons and beliefs of a lifetime. Non-Orthodox people in Tel Aviv don't feel about Hebron the way we do. They don't have the same urge to come here."

Rabbi Levinger expresses fear a lottery may end in people with delinquent pasts coming to Kiryat Arba. He feels that this could ruin the atmosphere of the settlement, and have dangerous repercussions, since the area is sensitive.

When asked about socialising with the Arabs of Hebron, answers, "Yes and no. We have a lot of business contacts, but not many social get-togethers. We have had some difficulties, and we think it is better for both sides to maintain a distance between them. The ways of life are very different."

Mr. Dayan has indicated that another 750 units will be built in the near future. We ask Rabbi Levinger what sort of future he visualizes for Kiryat Arba — a constant state of tension with immediate neighbour Hebron?

"Not tension, but separation. Why not? Isn't that the state of affairs really in Nazareth and Upper Nazareth? Economic mingling but not social union?"

Kiryat Arba has at present a large carpentry shop, a plumbing shop, a goldsmith; a small block-making factory; many Arabs work with the Jews in these enterprises. In Hebron they have a restaurant and a souvenir shop. Nobody is unemployed: those Jews not working in the enterprises are engaged in the services of the community. Many industries are planned, and he takes us to see the industrial zone.

On the way, we are stopped by Arab building contractor Kabaji, who is anxious for news of the new building programme; he would like to get in on it. "You see?" points out Rabbi Levinger. "They are not opposed to us building, they want the business."

At the industrial zone 6,000 square metres of floor space are being prepared for plastics, tile, and aluminium factories. There is to be a wine-cellar. They have plans for a press, and many ideas about attracting tourists; several hoteliers are interested.

Controversy over the WALL

By ABRAHAM RABINOVICH

IT began with an insistent hammering echoing down a long, dusty tunnel extending north from the Western Wall. The tunnel, its sides shored up like a mine shaft, has been dug by the Ministry for Religious Affairs in its efforts to uncover, subterraneously at least, the length of the original western wall of the Temple Mount. Halfway down the shaft, pressed against the wall to permit people to pass by, is a small bima (platform for Torah-reading). It is located, according to the best of calculations, opposite the point on the Temple Mount where the Holy of Holies stood before the destruction of the Temple 1,900 years ago. The bima is used for prayer by Rabbi Yehuda Getz, in charge of the Western Wall, one of the few non-workers who have regular access to the tunnel. It was he who heard the hammering on Friday morning two weeks ago as he recited psalms. Establishing that the sound did not come from the tunnel itself — work on it had been suspended for two months — he made his way through the Moslem Quarter to the point above the present end of the tunnel. There, in the portico of an Arab house, he found workmen chiselling holes into a wall. To his horror, he realized that it was the wall of the Temple Mount. By evening, word had spread among the worshippers arriving at the Western Wall for Sabbath Eve prayers that "the Wall has been desecrated."

Not so simple

The Western Wall, of course, has been the focus of Jewish prayer and pilgrimage for centuries and its violation would arouse the most extreme passions among both Orthodox and non-Orthodox Jews, either on religious or on national grounds. In this instance, however, the matter was not so simple. First, the hollering occurred not at the traditional Herodian stones also known as the Walling Wall. The site was 180 metres to the north, where the Temple Mount wall is again exposed for some ten metres, the buildings that have been built up against it over the centuries giving way to a courtyard.

Some religious officials claim that the courtyard wall, which they call the *Kotel Hakatan* (the Small Wall), was formerly a traditional place of Jewish prayer. But other rabbinical and secular authorities say they have never heard of it. Moreover, archaeologists stated last week that the stones were laid from seven to 12 centuries after the Temple's destruction.

For many people, the revelation reduced the incident from sacrilege to the unfortunate damaging of an historic site — or even to a non-incident.

Another factor, however, had meanwhile turned the matter into something else entirely — a political debate over the East Jeru-

salem policy of Mayor Kollek and his supervisor of East Jerusalem affairs, Meron Benvenisti, a policy of careful consideration for Arab civic rights and Moslem and Christian religious sensitivities. Opponents demand the bolder affirmation of Jewish rights in East Jerusalem, particularly in the Old City.

The debate arose out of repairs to the Arab house overlooking the *Kotel Hakatan*. The building, housing some 65 persons, had developed dangerous cracks in its arches about the same time as the tunnel being dug by the Ministry reached the area underneath it. (Engineers have said that the building was already in poor condition and that it was not necessarily the tunnel which caused the cracks.) The City Engineer's office recommended to Kollek that the building be demolished, but Benvenisti urged that it be repaired. One argument was that the cost of repair, estimated at about IL50,000, would be far less than the compensation that would have to be paid for evacuation. The principal reason, however, was given by Kollek at a Municipal Council meeting on December 26. Arabs in Jerusalem, he declared, were extremely sensitive about the archaeological digs around the Temple Mount. "They live in fear that one day we will destroy their mosques (on the Temple Mount) as a result of these digs." The demolition of the house, following on the destruction of the houses outside Moor's Gate two years ago, might be viewed by them as a step in this direction, he said. In the absence of two outspoken Gahal members, who were expected to oppose the move on principle, the Mayor's statement passed without opposition.

The gouging of the holes, however, revived the issue little more than a month later. This time, members of Gahal and the religious parties capitalized on the highly emotional religious aspect to press not only for destruction of the damaged house but for demolition of all the houses north of the Western Wall. This would permit exposure of the western Temple Mount wall for its entire length and height. But it would also involve the relocation of a large number of Arab families who lived in these houses.

THE campaign began with a page one story on Sunday afternoon two days after the incident. In "Ma'ariv," beneath a banner headline reading "Workmen Drill Six Holes in Western Wall," the story began: "On Friday afternoon, Arab workmen sent by the Jerusalem Municipality desecrated the face of the Western Wall when they drilled six large holes in it in order to insert iron beams designed to support an adjoining Arab house about to fall." The "Ma'ariv" correspondent had

apparently not visited the wall before writing his story — there were not six holes, as he reported, but four. He had no difficulty, however, in pinpointing responsibility for the incident: he placed the blame squarely on Mayor Kollek who, he said, had blocked the destruction of the house.

That evening, the Municipal Council meeting had one of its stormiest sessions in Mr. Kollek's six-year reign. In a hall filled with spectators, councilmen from Gahal and the religious parties expressed their outrage at the drilling of the holes. But it was apparent that they had more on their minds than the holes. One speaker deplored "exaggerated concern" for the sensitivities of Christians and Moslems on the part of Jewish authorities who ignored Jewish sensitivities.

It soon becomes evident that it was not just the fate of the house that was at stake. By Monday, the "Ma'ariv" correspondent was making it clear that "exposing the wall" meant to him not an underground tunnel but a full-scale dig involving destruction of all the houses along the Temple Mount wall. The Ministry for Religious Affairs, he helpfully noted, had budgeted IL1m for work in area which would permit it to compensate the rest-

dents and demolish by stages the dilapidated buildings along the wall. This appeal would be echoed in the Knesset by Gahal leader Menahem Begin and leaders of the religious parties. They argued that the wall of the Temple Mount was the most holy remains left to the Jewish people and that now that Jerusalem was finally in Jewish hands it should be completely revealed. Caspits serving the houses were defiling the wall, they charged.

Reports of protests

The campaign mounted in intensity as if in an attempt to stampede the responsible authorities into action against the damaged building and its neighbours as well. Some newspapers were reporting that hundreds of people from all over the country telephoned Rabbi Getz's office to express outrage. Thousands of others were said to be making their way to the *Kotel Hakatan* to pray or kiss the stones. In a bizarre scene at the Western Wall, where a special prayer service was held, three glass preserve jars containing pieces of stone chipped from the little wall were treated as if they were holy relics.

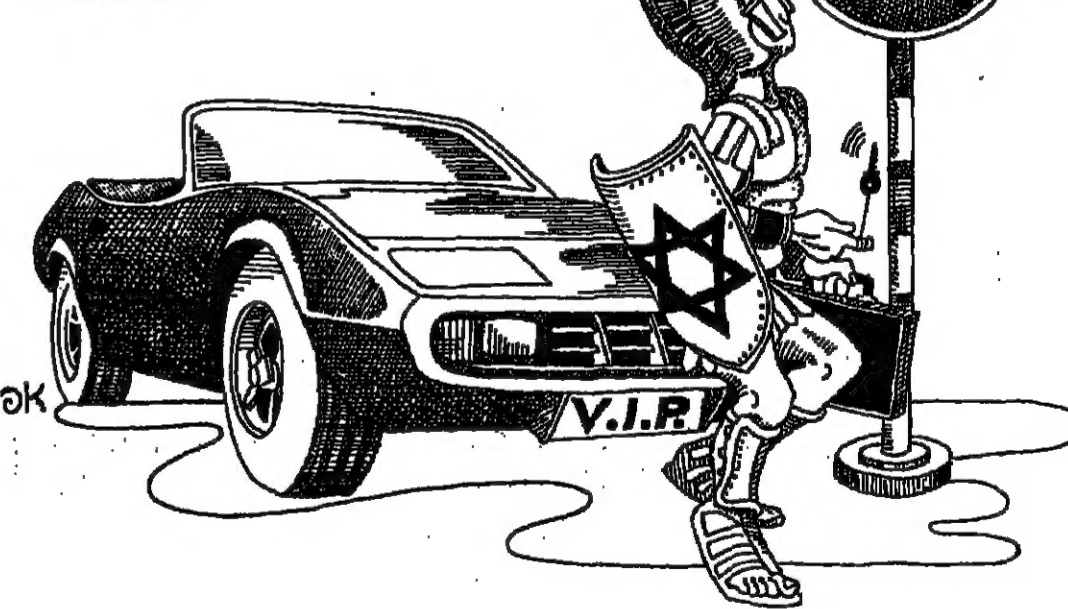
In face of the onslaught of religious indignation, Mayor Kollek (dubbed by right-wing oppo-

ponents "Defender of Islam" and "Sultan Kollek") did not revert to his previous explanation about Arab sensitivities. Instead, he cited a letter from the Antiquities Department which declared the damaged building to be a historic structure under the Department's protection. The Mayor also declared that the Foreign Ministry had requested that the house be spared.

At the Mayor's suggestion, the Prime Minister appointed an investigation committee — a time-honoured device that could be expected to quieten demands for immediate action. The four-man committee included two Orthodox members, one of them the chairman, Haim Kubersky, Director-General of the Interior Ministry. The committee's findings, issued last Sunday after a week's intensive work, were a sober report which must have sorely disappointed the hard-liners. It cleared the Municipality of responsibility for the holes; placing the blame on the Company for the Reconstruction of the Jewish Quarter, which had been asked to carry out the repairs in the building. Although there had been a regrettable mistake, the committee declared, the public reaction and "the atmosphere of suspicion" were unwarranted. It

(Continued on page 5)

Park Easy—Dine Well—At Sheraton's V.I.P. Grill—The Maccabean Room



The Maccabean Grill Room is one of the most luxurious restaurants in Tel Aviv. Located in the Sheraton-Tel Aviv Hotel, where the guest parking lot is now open once again. It serves some of the finest food in town. Grand, juicy Texas-size steaks, flaming swords, delicious grilled meats and fish, wonderful salads tossed at your table. A mouth-watering variety of desserts. Wines from a well-stocked cellar. And, believe it, very reasonable prices. The Maccabean Grill Room is designed for V.I.P.s. Your guests can finally relax in secluded comfort, soothed by Terry Cosmo's quiet, unobtrusive piano music. Attended by waiters who are there when you want them, out of earshot when they should be. And you dine from copper plates to the light of oil-lamps. As they did in the glorious days of the Maccabean warriors. Truly a place to bring your V.I.P.s. — The Maccabean Grill Room.

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مطعم المکابیان

MONEY MONEY MONEY

How do you control anything? By holding the purse strings. The Finance Minister has, with due humility, to present his budget and shake in his shoes until he gets it approved. Perhaps Gahal's Mr. Yohanan Bader will say the budget does not hold together, perhaps Mr. Tewfik Toubi (Rakah) will say that our taxes are going for an aggressive war. Perhaps some Mapam member will say that the rich are not being taxed sufficiently. Then what can a poor little old Finance Minister do? Why, chuckle up his sleeve. Is his party did not have a majority then he would not be Finance Minister, and if he is, that is proof enough he has a majority. It is the "arithmetical majority" opposition groups were always scornful of, as though they, in fact, possessed some mystic spiritual majority that did not show up in the voting. So has a Finance Minister no master, after all, and is he his own boss? Can he do what he likes?

Not really. First of all, he has reality for a tough taskmaster. Feed the hungry, educate the young, settle the immigrants, house the young couples, apart from paying for defence. Adjust the claims of all the ministries in such a way that their protests and demands will balance each other out, not only financially, but politically, within the coalition. Satisfy your Prime Minister that you are doing a better job than anybody else could, faced with these problems. Persuade one half of your party that when you cut the Defence Ministry's budget it is not just a rooted prejudice against defence that motivates you or a prejudice against the Defence Minister. Persuade the other half that you are not pandering to bloated capitalists when you ease the way of investors, because you really prefer these creatures to the gaunt exploited Ashdod port worker. And so on.

The money bags are held by the Finance Ministry and other people's failures or mishaps can ultimately be attributed to lack of money. Making up a budget for a habitual over-spender like Israel is no joke, especially when there is not really any way of knowing in advance whe-

ther there will be any Phantom jets to pay countless millions for or not, or whether there will be 5,000 immigrant professionals from Russia a month by next summer, or none. The only thing that has become quite clear by now is that Mr. Sapir must present his budget, and the Finance Committee (always headed by a reliable supporter of the official party line) will discuss it in detail before it is passed and perhaps propose a few minor changes. The committee's work is in the nature of a ritual, an Israeli tea ceremony.

Alkoman
Mr. Sapir knows all this too, and he rattled off the budget speech like my grandfather read the Pessah *haggada*, in a fast mumble rising to high emphasis on a word here and there that was nothing to do with the meaning of the phrase, just a kind of musical ornament. For *alkoman* he had those Defence Loan reductions slipped under the white table cloth.

STILL, there will be a debate, and if Mr. Sapir does not have to take the speakers' advice, it still produces a composite picture of what the parties want, or judge they should be heard demanding.

WHEN you get down to it, the whole thing still depends on money. Nobody in the Knesset speaks with a more burning simplicity than Mr. Nissim Eliad (Ind. Liberals), from Tiberias, where his family is said to have lived for the past eight generations. He protested passionately against the mysterious *yeshiva* near Paris which fills up some of its spare places with boys from poor or large families here. In his soothing reply, Welfare Minister Michael Hazani said that of course it was regrettable that children should study abroad instead of here, but that in some cases the Ministry also felt that the best thing to do was to get these boys right away from their families for a period. "In some cases their brothers are Panthers and their sisters have gone astray." And that is sufficient reason to send a 12-year-old into exile for five or six years? In any case, he continued, quite a lot of rich people choose to send their children abroad and the ministry could not interfere simply because these boys came from poor families. The rich ones do get home for holidays though.

French yeshiva
He made a passing reference to the fact that the "Or Yosef" yeshiva in France cultivated an air of mystery, and had therefore been investigated by an Israeli consul and representatives of religious Jewry in France, who said that the conditions at the yeshiva were satisfactory. He did not quote what the consul had reported. The fact that the yeshiva does not care to have its name published, and gives parents only a telephone number with which to communicate was the most disturbing element in the whole story. According to Mr. Hazani, a total of 30 Israeli boys graduate there. He claimed its graduates had all returned here and some had become directors of educational institutions. In any case, Mr. Hazani observed, Mr. Eliad had never protested against the 12,000 Israelis students now abroad "some of whom become haters of Israel and incite against us."

Mr. Eliad: They are not 12 years old. They are not snatched from families that cannot support them.
Mr. Hazani: nobody protests that many of the students do not



The beauty of placid Lake Kinneret has been the subject of many songs, who will sing them when the lake is poisoned?

come back and that some of them marry foreign wives.
Mr. Shlomo Lorincz (Aguda) added that Mr. Eliad was only harming a reputable institution by asking for a debate or even a discussion in committee. He would do better to worry about the "thousands" of children attending mission schools (a great exaggeration in numbers) or "attending courses" there. Mr. Eliad had really got up to say that we have a wonderful institution called Youth Aliya, that brings children from abroad and cares for them. Where were they when these children were taken abroad to some place where their parents could contact them only if the boys chose to write letters?

One could have wished that the Welfare Minister had been a little more anxious for their welfare, not quite so ready to label them potential delinquents and write them off.

Sale of land
It is absurd, legally and in other senses, to propose, as Mr. Keshet does, that there should be a law against selling land to "foreigners." There is no intention to prevent a Jew with foreign nationality from buying a house. In the end he will either adopt Israeli nationality or not and that is not the most important of issues. What he was asking for was a law to prevent the sale of land to non-Jews, with a lofty disregard of the fact that Jews constitute a nationality only in Israel. Mr. Lipsey is a French citizen and considers himself a Jew although his mother was not Jewish; the French called him a Jew when they lost money in his company. If he is not extradited, would Mr. Keshet object to his buying a villa in Tivon?

MR. Haim Gvati, Minister of Agriculture, replied, apparently because land was involved. In the tones of a man who has scored a major victory in an argument, he told Mr. Keshet that the scheme only failed to go through because the owners of houses in the vicinity protested against having a children's home in the area, and particularly one where estranged parents were likely to come and make a commotion — sheer snobbery and bourgeois indifference to the children's needs, he indicated, and neither religious nor national considerations. Some of the home-owners may have felt this protest was socially more acceptable than saying "We don't want a German institution here." And even if they were not concerned about this hybrid home for children already confused by unsatisfactory parents, does that mean that the essence of the question need not be considered?

The perfect counterpoise to this unsatisfactory discussion was the equally mystifying motion on the purchase of land in Israel by German missionary groups, presented by Mr. B. Keshet (Gahal). The house and beautiful park of the old Dora Schwartz pension in Zichron Yaacov, on the edge of the Carmel, was finally sold to a German woman, Emma Berger, as a hostel for German pilgrims. There is no factual evidence whatever that Miss Berger is a missionary, but she has had no little trouble with young hoodlums who think she is. Not that the letter of the law forbids missionary activities; but certainly the great majority of the Jewish population opposes any missionary work, especially where children or underprivileged families are concerned, and particularly when it is carried out by German nationals. Is Miss Berger perhaps a patient woman, willing to wait for the furor to die down, in the hope of snatching a lost soul or two? Or is she just not fully aware of the fact that there is resentment at Jewish-owned land being sold to a missionary organization? If she did not know before, she can scarcely be unaware of it now.

And why did the Israel Lands Co., successors to the Jewish National Fund, actually arrange for the sale of a pension in Tivon to a German missionary organization for the establishment of a home for children from broken families? Even if we are to assume that the society concerned was willing to care for these children for a period of years without any attempt to "save their souls" simply in a spirit of atonement for Nazi crimes, were the Israel organizers not aware that there would be sharp opposition in such a scheme?

Parliamentary Report

By Lea Ben Dor

tion to prevent a Jew with foreign nationality from buying a house. In the end he will either adopt Israeli nationality or not and that is not the most important of issues. What he was asking for was a law to prevent the sale of land to non-Jews, with a lofty disregard of the fact that Jews constitute a nationality only in Israel. Mr. Lipsey is a French citizen and considers himself a Jew although his mother was not Jewish; the French called him a Jew when they lost money in his company. If he is not extradited, would Mr. Keshet object to his buying a villa in Tivon?

THE two motions concerned with the education we fail to provide for unlucky children were both confusing, and the answers more concerned with technicalities of the law than with the essential problem. Earlier, Mr. Eliad had raised another issue — that is close to his heart — the future of the beautiful Kinneret, which is being polluted — and had also received a somewhat dusty answer. Any viruses and other germs that were entering the lake were killed off by repeated chlorination before the water was used for drinking purposes, Mr. Gvati said, and so there was nothing to worry about. Actually Mr. Eliad, who is not the most well-organized of speakers, had only used a press report of virus counts in Kinneret water for a dramatic introduction to his motions on pollution. Unhappily it is the nitrogen in chemical fertilizers used for agriculture that is beginning to choke the lake, and farming is sacred, while mere industry might be asked to mend its ways.



(Yosel Roth)

Learning to read in the Army

By Sarah Honig Jerusalem Post Reporter

WHEN Private Moshé enlisted in the Army, he did not know that the letters of the alphabet stand for sounds. He told his teacher, 21-year-old Avital that he could read and write French, but it was quite obvious that the 19-year-old youth was totally illiterate. (He asked that his real name should not be divulged so we decided on Moshé — in honour of the Minister of Defence.)

Today, a little more than three months later, Moshé actually reads. True, his Hebrew text must be vowelled, and when he reads out loud, he does it very haltingly and shyly; but he reads. At first he cautiously moves his lips and frowns, but finally he smiles and makes out the word.

It might not be much of an achievement for an average seven- or eight-year-old, but for Moshé it is no less than a triumph and a second chance in life. It is also a triumph for Avital and for the whole Nahal corps. Only a few months earlier, Moshé would have stood very little chance of being accepted into the army; he simply did not meet the requirements. There are several categories of young men who do not serve. The reason may be that the family is too poor to spare the income the boy brings in, that he is educationally too far below par or worse still, that he has managed to acquire a criminal record. In some cases there is a combination of several such factors. The result is often the stigma of a social drop out. Rejected by the Army, the young man is barred from the mainstream of Israeli life, or feels that he is, which is just as bad. As one commander put

should not be compared to that of an ordinary ninth grade class. Here, young teachers like Avital — there are nine girls and three men on the teaching staff — all seminary graduates, teach the three R's, citizenship, local geography and very recent history ("to get them to feel a tie to the land and a love of the country" — as one of the teachers put it). There are many outings to show the boys settlements, nature reserves, and national buildings and monuments.

"These trips cost us a good deal of money, but they are worth it. You take fellows who were on the sidelines of society and show them some of the good things that were done in this country — things they had no idea existed. And if they did, when would they ever get to the Knesset and have tea and chat with an M.K.? It makes them better, a pony-tailed girl teacher explained to me almost passionately.

Bearded, Canadian-born Segen Simha, the sociology graduate of Yeshiva University who supervises the teaching operation, says that "here actually the Army serves the boys, rather than the boys serving in the Army."

Pupils embarrassed
When I came to Avital's classroom, a second grade for those who could read a very little, I embarrassed her seven pupils, Moshé among them. They were ashamed to go on reading in their slow, hesitant way in a stranger's presence. Would I be making fun of them? They asked.

The photographer who followed me into the classroom a few minutes later caused a full-scale uproar. "Don't you dare take my picture," he was warned beligerently by one soldier, who, I was told, has a not insignificant criminal record.

She understands that her unformed pupils are very sensitive about their status and lack of education. But embarrassment is also a good sign. Once the boys are not content with things as they are, they are more likely to try to get ahead. Most were already drop-outs when, at the age of seven, they should have been in the second grade of primary school. In many cases the fathers insisted that their sons should not waste their time with book-learning.

Not all of Avital's pupils are capable of making progress. A youth who has learnt nothing at all until his late teens may not have much desire for education. Some cannot grasp new ideas and are almost entirely unable to think in abstractions, and to depart from the tangible and familiar. Some are not very bright. Some are uncooperative. Some supported their families up to the day of enlistment and the families cannot make up the loss.

Such soldiers are apt to run off the first time there is a family crisis. Others are still bound by underworld and are also liable to stay away. Two of Avital's pupils had just returned from a 35-day stint in detention barracks for absconding themselves without leave. Despite the fact that official policy is to stress the carrot and spare the stick, some disciplinary measures cannot be avoided. But others among the 94 are like Moshé and their efforts are the stuff of which the base's success stories are made.

Drills with difference
Moshé was first taken to a recruit training base, where he went through the same drills as every recruit — but with a difference. There were also study sessions, where he was given the rudiments of an elementary education. The next step was a Nahal base, where he was to receive an intensive three-months education. There are 94 other soldiers like him at the base, mostly from deprived backgrounds, and mostly from large and poor families. Like Moroccan-born Moshé, 82 come from Oriental immigrant homes. The base school consists of nine small, one-room pavilions, converted into classrooms, from *Kita Alef* (first grade for the illiterate) to *Kita Tet* (whose level

reading a phrase or writing a word on the board. But he stuck to it. When he made it, there was a general sigh of relief. I started getting overjoyed at his progress and the other guys cheered him loudly," the beaming teacher recalls.
By now Moshé is the star pupil. In a few days he will get a diploma stating that he has completed an army basic education course. Then he will go to a Supply Corps base, where he will be taught a trade, probably auto mechanics. With that vocation he will be able to earn a living "and make a man of myself," says Moshé.

Satisfied
"I really benefited from the lessons," he admits. "Before the Army, I just used to help a man in the neighbourhood put up balcony shutters. I was in a rut and I couldn't get out of it. Now I can. *Ani mabart.*" (I'm satisfied.)

And locking the door, he follows his classmates out into the sunshine for the noon break.

"If we only save one boy it would be worth it," Simha says. And Avital explains that her very decision to give the pupils the key to the classroom was a sign of progress.

"My earlier Army job was teaching now immigrant soldiers. Among them were doctors and

engineers. This base was a pretty drastic switch and the shock was not much cushioned by the ten-day preparatory course which preceded it," the Haifa-born sergeant says. "I knew I had delinquents and just ordinary street-corner boys here and I was sure that things would begin disappearing from the classroom the minute they got the key. The boys didn't care about the place and wouldn't even clean it up. They thought I was crazy when I asked them to draw posters to decorate the room. I had to do the first two myself. But soon their whole attitude changed. They not only cleaned it, and brought flowers, they began watching to see that boys from other classes didn't make a mess in their room. They are almost hercelly possessive about the room now."

Programme organizers, however, are quick to point out that not only their problem recruits, or "soldiers of the learners' unit" as they prefer to call them, will benefit from this new experiment. "Parents and families are invited to visit the base. You should see their pride as they meet the officers and teachers," says one of the officers. "They see that somebody cares and that something is being done."

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SUNFROST
fresher than
fresh

It is perhaps significant that the imposing new Encyclopaedia Judaica does not contain an article on Israeli wit and humour. Charged with writing a piece on the subject, I accepted the assignment under the gleeful misapprehension that all I had to do was to lift bodily from the Encyclopaedia, changing perhaps a word here, a comma there, to disguise the identity of the analyst. But alas! There was no easy road to finding out what makes Israelis laugh. Perhaps the producers of the Encyclopaedia decided that humour of its essence is incapable of surviving analysis — look what Sigmund Freud did to the subject in his massive, dull tome.

A more modest predecessor of the Judaica, the Universal Jewish Encyclopaedia, which appeared in the mid-forties, was bolder on the subject of Jewish wit. It had this to say: "The wit and humour of the Jews are age-old and were present at all times, so that the gift of glossing over in humorous manner and of ironizing about the various forms and expressions of being or of recognizing their comical side may be forthwith asserted to be an essential characteristic of the Jews... They are always benevolent, never rough or hateful... Alexander Moszkowski praises the thoughtful keenness of Jewish humour and proves that all the philosophical problems of humanity have experienced in Jewish wit some lightning-like illumination. Moszkowski arrives at this conclusion: "Jewish wit is the foundation and pinnacle of all wit in general."

Admirers of Confucius and Aristophanes may question the last demure generalization about our being the foundation of all wit, but at least it is better to boast too much than to ignore the subject entirely. Throughout Jewish history and tradition there are two clearly definable trends: the grim and ascetic on the one hand, the determination to be merry on the other. Despite their tragic destiny, some Jews everywhere ranged themselves with Toby Belch against Malvolio: "Dost thou think, because thou art melancholy, we shall have no more cakes and ale?" But it is a mistake to assume that all Jews appreciated, or appreciate today, cakes and ale: we have all too many austere puritans among us. Sholem Aleichem described his muse as "poor, but cheerful" — not all voices were like his.

Personally, I question the bland throw-away line of the Universal Encyclopaedia that Jewish humour is always benevolent, never rough or hateful. Mendele Mocher Seforim's satires are savage indeed, and even Sholem Aleichem, famed for his good-natured laughter, can be cruel about people with stammers, or other impediments. He can be merciless about the teachers of his youth like Boaz the Rabbi or Isser the Shamash.

Tragi-comic style

Maurice Samuel, in his analysis of the world of Sholem Aleichem, says: "Peculiarly Jewish humour, and peculiarly (that) of Sholem Aleichem, is a humour of situations nor of characters, but of the mental twist. Not what happens to people is funny, but what they themselves say about it. There is nothing funny about Teyve the dairyman as a character, and nothing funny ever happens to him. What Teyve does is to turn the tables on tragedy by a verbal ingenuity: life gets the better of him, but he gets the better of the argument. Then we laugh with him to encourage him — and ourselves. Sholem Aleichem's laughter puts calamity in its place and shows it where it gets off... Let's look at the thing upside down, maybe that's the right way up. This will help to explain why Kasrielviktas, who could grin wryly at a pogrom, insisted, on shedding tears at a wedding."

This approach is characteristic of Jewish humour throughout the

What is Israeli humour?

By PHILIP GILLON

still: laughter is a defence mechanism against overwhelming hostile forces. And as the Jews emerged from the Pale of Settlement and crossed continents and oceans to reach the golden lands of opportunity, they took in their packages this habit of wry, mocking laughter that could turn the tables on their enemies. It is claimed that we Jews have wept at the graves of all our oppressors; before their decease, we laughed at them.

Even in the affluent Diaspora, the Jews were a minority group, subject to the scorn, if not the whips, of the Blimps and Wasps and anti-Semites. They made a mighty contribution to the comic literature of England and America to the stage, the cinema, radio and television. Eddie Cantor, the Marx Brothers and Danny Kaye are in the royal lineage of laughing at things so as not to weep about them; the modern Jewish writers of the U.S. and England still treasure this right of minority laughter.

With this vast tradition of the Yiddish humour of the *stetl*, the Jews came to Israel to found their own State, and to seek normality. Did they preserve the "laughter through tears" that was in the knapsacks of the early arrivals from Eastern Europe?

At first, they certainly did. Performers on the stage like Meir Margalit were essentially Jewish in the same way as Eddie Cantor was. Shmuel Segal still performs in the classic Jewish manner. But, basically, with statehood, a Jewish majority, and normality, the humour that is essentially Israeli has changed.

ISRAELIS love laughter just as much as their ancestors did; the majority are still engaged in the same old fight against the grim and the austere. A country so involved in clashing ideals and ideologies, ranging from the grim ultra-Orthodox to dour, self-righteous, rigid, Left-wingers, needs plenty of outlets through laughter. And Israelis have met the threat of excessive earnestness and seriousness with irony and merriment: it is symbolic that "Tzi'onut," the reason why we are all here, is also a mocking description of the pompous, the inflated, the smug and hypocritical.

Different humour

But Israeli humour is different indeed from the Jewish humour of the Diaspora: here we have the wit of a people secure in their own country, of a rooted majority, of a nation that is prepared to do something energetic to change the things it satirizes. This is no gallows humour, no attempt to escape from an unbearable reality about which one can do nothing. There is no all-powerful tsar or baron, no rampaging kulak, to be overcome by a word since he cannot be met with a gun; now the enemy is the bureaucrat, the jack-in-the-office, the pompous ass, the *nosseas vohs snob*.

Kishon's favourite targets are the unevil civil servants, the arrogant trade union boss, the blown-up, self-important leader. He tries to correct with his pen the wrong things that the little man of Israel has to endure — a misunderstanding world that objects to the Jew being an overdog, or the absurd income tax laws, at last admitted to be such by the powers-that-be.

None of this is in the tragi-comic style of Sholem Aleichem. It is satire directed at evils which, it is assumed, can be cor-

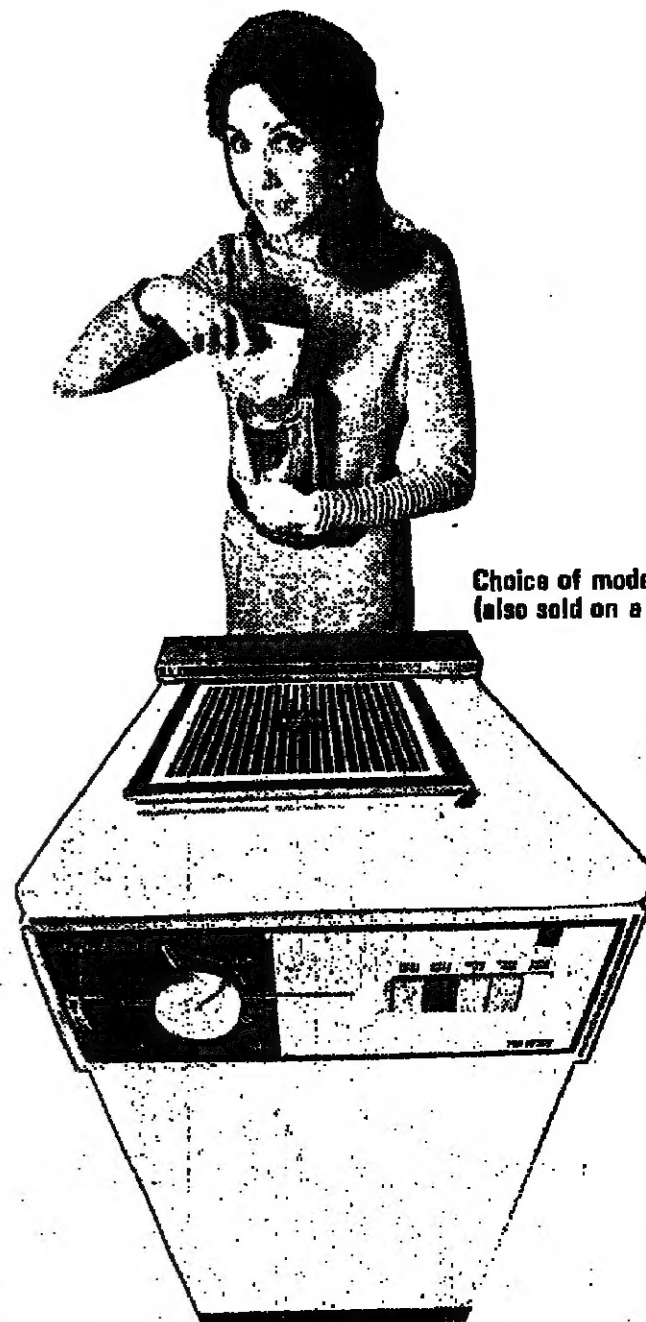
rected if attacked with sufficient skill and venom. Pompous balloons will pop, if enough pins are stuck into them. The same note of derision of the pompous and the Establishment runs through all the satires of *sarons* such as Haim Hefer and Dan Almagor. They are no escapists from reality — like the Kasrielviktas, they take a look at it, and set to with gusto to improve it in holding up a distorting mirror to nature. Surely the politician will mend his ways when he sees how funny he is? Whether it works is more problematic but at least the satirists try to shake them up. Programmes like "Hadva and I" and the reaction to "Not Everything Gets By"

and the Eshkol jokes show that the satiric pinpricks at least help. It has been said that the Israelis do not know how to laugh at themselves in the way the Jews in the Diaspora used to. This is absurd: Israelis love laughing at themselves. Nobody is immune from their scorn. On the stage a tradition of self-irony began way back with the "Matate": it has been carried on by theatre companies and small troupes ever since. In fact, a vital part of indigenous Israeli culture is the small theatre troupe with songs and sketches, the latter almost always satires on the Israeli scene. Military camps have increased the importance of these troupes. From this new school of Jewish laughter have graduated

numerous comic actors, like Bomba, Tsor and Uri Zohar, the Hagashash trio, and the greatest of them all, Shai K. Ophir. What a wonderful pantomimist he is! And how different from Danny Kaye, who reached his pinnacle as the diffident Walter Blitty.

The appetite of Israelis for this satirical humour is virtually insatiable. Television has served to increase the demand. Uri Zohar, Tikki Dayan, Rivka Michaeli and others all rely on the skit and the take-off to get their laughs. A very good time is had by all, but there is little resemblance to the Yiddish humour that once provided a faint candlelight in the darkness of the ghetto.

Israeli humour today is reminiscent of that of the Elizabethans — full of verve, confidence, gusto. It is difficult indeed to find here in Israel Teyve or Mot-tel or Isser the Shamash or the little red-headed Jews. Some people miss them. But losing them is a small price to pay for being at last a majority in our own country. Besides, we can always go back to Sholem Aleichem when we tire of the robust fun of today.



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REPORTS DENIED

Jerusalem Post Denial Reporter
 Foreign Ministry sources in Jerusalem last night denied all knowledge of a reported secret meeting in Nicosia between U.N. Middle East envoy Dr. Gunnar Jarring and author Clifford Irving. According to a report published in Cairo's "Al-Ahram" earlier in the week, Israel had arranged the meeting to divert the Swedish diplomat's attention from the Middle East crisis. The sources said that Mr. Irving's name had not come up in a meeting between Dr. Jarring and the Israeli Ambassador in Nicosia. Nor had any Israeli been in contact with Mr. Irving. "As far as we know," the sources said, "Mr. Irving has never spoken to any Israeli citizen, not even during the time that he was writing a book about the War of Independence."

Later last night, the Deputy Premier's office said there was no truth in reports that he had held a secret rendezvous with the King of Jordan in Japan earlier this month, where both were disguised as contestants in the Winter Olympics downhill ski race. A spokesman noted that the King does not ski.

Observers here commented that the Deputy Premier had not been away from Israel this month, and that his movements had all been accounted for, including visits to the Education Ministry.

At the same time, a Defence Ministry source refuted allegations that the Defence Minister, during his recent visit to the U.S., had met secretly with the Israeli Foreign Minister.

Countdown continues

Jerusalem Post Correspondent
CAIRO. Egyptian President Anwar Sadat last night asserted that the Middle East crisis would be decided, "by war or peace," in 1971.

"According to Cairo Radio, Sadat told a meeting of Egypt's top political leadership that in determining his date, he was going by the Moslem calendar, which was in the year 1391 last year.

The next 530 years, he indicated, will be given to preparation for the great battle with Zionism and imperialism.

ANAN SAFADI

'Scoop' Perlstein scores again

MOST reporters try to cultivate Cabinet Ministers. Perlstein goes for their drivers. It was a driver who gave him the Metula pollution scoop, and another who got him onto the Kiryat Gat zoo scandal.

What the drivers appreciate is Perlstein's scrupulous objectivity. No favourites. He'll help the driver of the Housing Minister knock the Absorption Minister — and vice versa.

So when he whipped into the office that night after stalking the Knesset parking lot we knew he was onto something big.

"Allon collects stamps," he hissed conspiratorially to the chief night editor. "Leave me a column and a half."

"So what's wrong with collecting stamps?" asked Fileman, the obligatory editor, who happened to overhear. (Fileman is a known Allon partisan.)

Perlstein gave him a look of barely-concealed contempt, and rushed for the typewriter.

That night, of course, is now journalistic and political history. Once Perlstein broke the story, an evening paper disclosed that Allon's hobby was definitely not limited to Israeli stamps, as he had in his possession a photocopy of an Allon memorandum to all secretaries in the Ministry of Education with instructions on how to out the stamps off all incoming mail and send them to his bureau.

This meant, according to the

paper's informants, some 5,000 stamps per week, two full-time staffers to unstuck the stamps from their envelopes, and a full-time albumist.

On TV's Moked, the chief of the Philatelic Service, whose resignation was demanded by NRP Youth Circles, denied all knowledge of the Affair. Under sharp questioning, he conceded there were no regulations for the disposal of stamps by government departments. It was a municipal responsibility, he declared.

In the Knesset, the State List, Uri Avnery and Agudat Yisrael asked the Minister of Posts:

"Is it true, as reported in the press, that a certain Cabinet member tried to corner the market in the 1969 stamp issue 'Flowers of Israel'?" that a certain Minister engages in unnecessary cor-

respondence with Monaco, Liechtenstein, Guyana, Samoa, Qatar and the Vatican; that stamps are cut off envelopes in his Ministry on the Sabbath; that Peking's rejection of Abba Eban's note of welcome on China's entry to the U.N. is deposited in the State Archives minus its stamp — which disappeared at a Cabinet meeting; that a certain Minister has proposed a 17 per cent stamp tax to raise the market value of stamps? And if so what does the Minister of Posts intend to do about it?"

The Minister: "The answer to question five is that stamp taxes are not taxes on stamps, but on the material stamped and therefore are not within the purview of the Ministry of Posts. For questions one, two, three and four, see the answer to question five."

ERWIN FRENKEL

Postal plan unveiled

By an Economic Reporter
 A 50-year plan for the postal services was announced by the Minister of Communications yesterday. Unwrapping the ambitious project at a press conference in Jerusalem, he said that all but a few of the younger employees of the Post Office had agreed to it.

But in addition to the long-term improvements promised, the Minister said steps would also be taken to improve mail deliveries in the nearer future. This would be achieved partly by legislation restricting the number of letters



DAVID Wasserman was giving its final elegant shape to a piece of oak, peeling off minute shavings and from time to time running his fingers searchingly along the curve.

"Want to ask some questions? Well, right now is fine."

"But you're busy."

"Don't worry. I can talk while I work. I'm used to doing two things at once."

"See," he explains, "this is a beautiful tool — it must have been in use for thousands of years. There is nothing like it for cutting rounded surfaces." And he holds up a strong iron blade, curved like a scimitar and fitted with wooden knob-handles at either end.

Tall and slender, his handsome young face with its high cheekbones framed by a precisely-cut mustache, and wearing a wide-sleeved linen wrap under his blue apron, David Wasserman brings to mind a medieval cathedral craftsman, as they sometimes portrayed themselves, holding an instrument of his craft, and modestly placed in some inconspicuous corner, far from the prophets and the kings; yet resembling them too as every artist imparts something of his likeness to his creations. This, and his faultless French, make it difficult to believe that he comes from Dayton, Ohio.

American-born David Wasserman is skilled in many crafts, as Gabriella Rosenthal found out when she visited him on the job at the Sephardi Synagogues in the Old City's Jewish Quarter.

possible imagine the heap of tiny fragments of which it was re-created.

"A unique piece," says Mr. Wasserman, "decidedly more Moorish in feeling than European — possibly carved by a Tunisian craftsman."

He is now at work on setting up a 16th-century Ark and bimah (reader's desk) that came from the community of Pesaro, on the Adriatic coast of central Italy. According to Italian usage, the raised and canopied bimah stands against the wall opposite the Ark. The task here consists in creating an appropriate framework that will connect and harmonize the Italian-style pieces with the quite unrelated oriental interior of the building.

"Actually a painter" I asked David Wasserman where he learned his rare craft.

"Oh, here and there. You see, I'm actually a painter. At least, that's how I started. First I studied at Northwestern University. I was 16 then — and then I went to Mexico and finally, in 1961, to Paris.

"It was there that I began to get my first commissions and to exhibit, and started to make the frames for my pictures myself. Now it happens that once I start something I like to get to the very bottom of it. So I got myself apprenticed to a carpenter. Half the day I painted, the other half I worked in the workshop. Until I ended up a master carpenter. But even the best-framed picture is no good if the wall



David Wasserman at work: Checking the finish on the 16th-century Ark in the Shikha Hanavi Synagogue, upper left; cutting massive piece of oak with special tool used for working on curved surfaces, and setting up bimah canopy at Stamboul Synagogue. (David Harris photos)

it hangs on collapses. So I took another apprenticeship and became a master mason and builder."

TWO years ago Mr. Wasserman was commissioned to make a sculpture for the Temple Israel synagogue in Dayton. The theme was Aaron and Hor supporting Moses' arms during the battle against the Amalekites.

Even from small photographs it is evident that this work is a masterpiece, cut in very high relief out of a four-ton limestone block. "I left it unpolished, chisel marks and all," says David Wasserman. The rough texture, the irregular toolmarks, impart an incomparable liveliness and immediacy, stressing, as they do, the superhuman struggle, the heaving tension within the unity of the three men.

It seems almost incredible that the hands that carved the curling edges of petals, the tiny insets to match a crack in wood, could have hewn the rock into those mighty shapes.

With the money he earned from this great sculpture, David Wasserman decided to take a holiday and see Israel with his wife and three children — two girls, aged seven and five, and Benjamin, now fifteen months old — they came here last May, stayed for a month, and returned in September.

church. Incidentally, I am quite often commissioned to work for churches."

No portfolio

"Did you already have the commission for the synagogue restoration when you came back last September?"

"No. But I can see from the way a place looks if work is available, and I was sure I would find it here. No, I have no photographs with me — I never travel with a portfolio. I am good enough to get work without it."

I asked him whether he would consider settling in Israel.

"No. I am very much aware that Europe is a dying world, its greatness long gone. Some beautiful because of his work, some because of his youth of the world, I do not know his clearly, at the same time, he which. But I haven't sensed it in Israel. And so, after a while, cathedrals.

will return to Vaugrignouse. As for work, I need not worry. I have worked very hard indeed for the last 16 years. Now I am at the top. My name is known. And my place, my 'ambiance' in spite of everything, is in France."

And so we take leave of each other. Watching David Wasserman, *maitre charpentier, maitre macon et constructeur, maitre peintre et sculpteur*, striding easily through the bazaar and back to work, one is reminded again of the proud craftsmen and the humble Kings of old. It will be sad to see him leave. A corner of Jerusalem will be more beautiful because of his work, and the future, as befits his youth, is clearly, at the same time, he which. But I haven't sensed it in Israel. And so, after a while, cathedrals.

Everybody gets a day

By a Special Correspondent
 The special Ministerial Committee set up to solve the "Who does what when?" issue has arrived at an agreed formula. The Minister of Tourism, who first raised the issue, told *The Post* yesterday that under the agreement his Ministry's programme "Be nice to tourists" once a week at least would cease to be encroached on by other Ministries.

Under the agreement the Tourism Ministry is allotted Sundays for its "Be nice" rota. The Ministry of Transport has been given Tuesdays for its once-a-week "Yield to another driver" campaign. Wednesdays have been given over to the Ministry of Absorption for its weekly "Talk to a new immigrant" drive. The Treasury's "Tighten the belt" day has been set for Mondays. The Ministry of Health's "Keep your country clean" day will be on Thursday. The weekly "Save water" campaign of the Ministry for Religious Affairs — said to

A complex complex

By a Special Correspondent
AFULA. — CORNERSTONES of the Seymour J. Vanderbilt project were laid yesterday at an impressive and colourful ceremony

Major swing in vote pattern

By a Political Reporter
PETAH TIKVA. — The Alignment retained its majority in the elections for the Hametzatzei works committee yesterday. It polled 43.2 per cent of the vote, with Gahal showing an upward swing to 23.7 per cent, the rest being distributed among other lists. Total number of voters was 15 out of 18 eligible voters. Three lists boycotted the elections. S.C. he very complex.

By Ephraim Kishon

THE door flew open and Glick the engineer burst into the room. He breathed heavily and his eyes were those of a hunted deer:

"It all started on that Tuesday when the telephone broke down at the office," he began. "I notified No. 16 and several days later an expert showed up and dismantled the instrument. 'Sir,' he said, 'there's nothing wrong with this telephone. We'll only have to change the tiddly-wick.' I told him I had no objections, whereupon the expert left. Since he did not return, I again informed No. 16 that my telephone was still out of order."

Glick sighed:

"A few days later another expert came, dismantled the instrument and stated: 'Sir, we'll have to change the tiddly-wick.' I answered: 'Of course you'll have to change the tiddly-wick, your colleague already told me that the tiddly-wick was out of order.' The expert informed me that he had no tiddly-wick and left. I waited a full week, then asked No. 16 to send someone."

"And they didn't send anybody?"

"Yes, they did. A third expert came, dismantled the instrument and said: 'Sir, I'd like you to understand the situation. It says here in my work-ticket that the tiddly-wick in your telephone is out of order. I checked the instrument and found that this is true. The tiddly-wick is indeed out of order."

TIDDLY-WICK



Shalom. With that he left. I dialed 16 and asked them to send me a tiddly-wick, alive or dead, or else I'll wreck their place. So... an expert came to the office."

"And informed you that the tiddly-wick was out of order?"

"No. He knew beforehand that the tiddly-wick

was out of order. He only dismantled the telephone and asked me where I expected him to find a tiddly-wick at this time of the day? I said to him: 'I don't know, I don't keep spare tiddly-wicks here, buy in the market, steal it, murder someone for it, but don't dare to come back here without a tiddly-wick!' So he went away. I wrote my relatives abroad and asked them to send me, urgently, a tiddly-wick, but they thought this was the title of a new Thor Heyerdal saga. In my dreams a tiddly-wick chased me around the block. It looked like a dragon, but instead of a head it had a two-phase transformer. By then I would order 'grilled tiddly-wick' at the restaurant and do other ridiculous things. Just as I was about to go off my rocker, I had a brainwave: I dialed 16 and asked them to change the whole instrument. They seized eagerly on the solution..."

"Did they change it?"

"Wait! An expert with a new instrument came, but when he dismantled the old one he asked: 'What do you need a new instrument for, sir? Only the tiddly-wick is out of order in this one! Without saying another word, I went into the next room and loaded my pistol, but in the meantime the expert had pulled a dozen tiddly-wicks out of his pocket and changed the faulty one. Ever since my telephone works fine."

"Then why are you so nervous?"

"It's the rain."

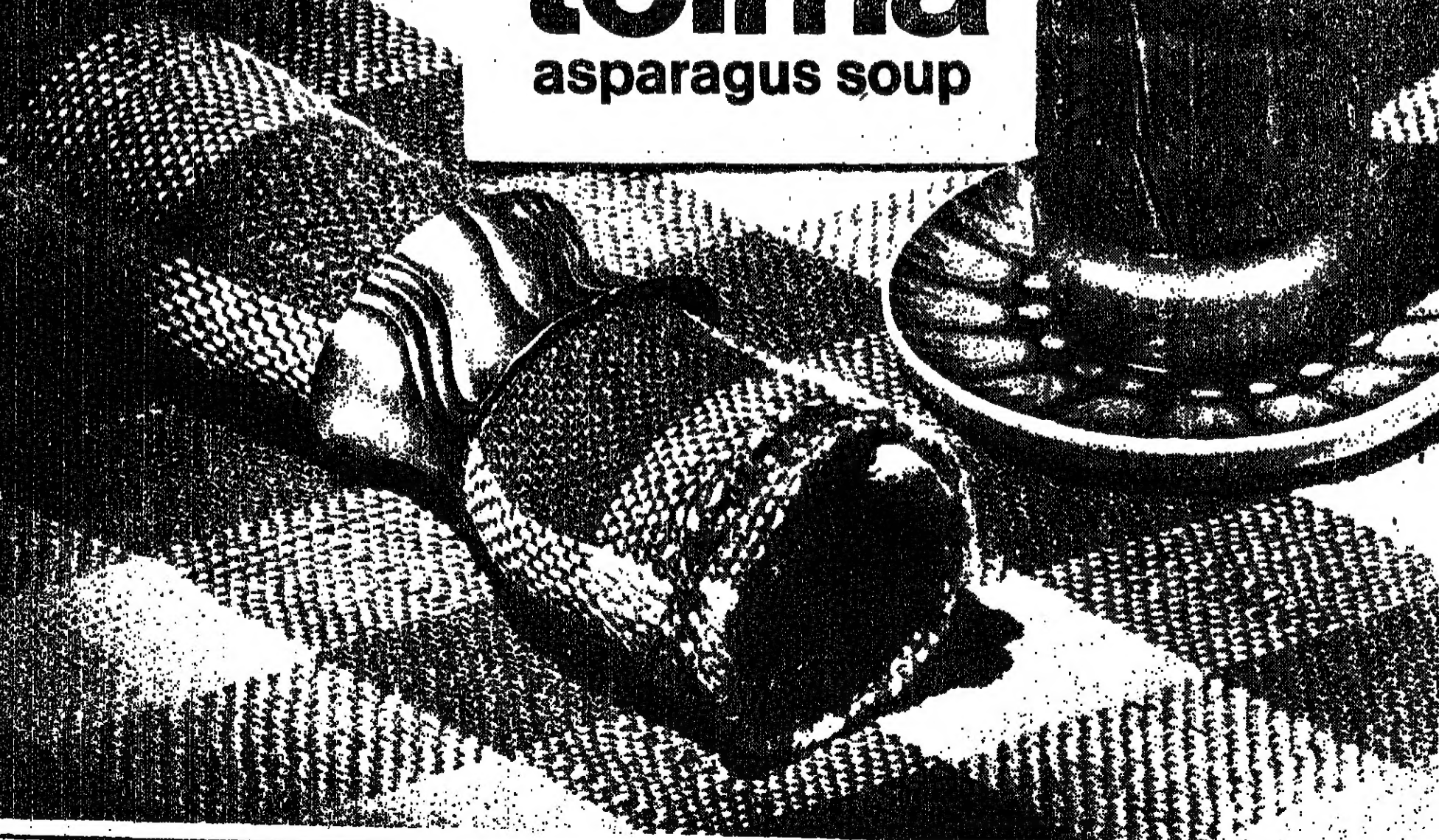
SOUP WITH ATMOSPHERE

THIS BOX CONTAINS TWO PACKS OF TELMA ASPARAGUS SOUP. THERE ARE 3 TO 4 SERVINGS IN EACH PACK. MIX THE CONTENTS OF ONE PACK WITH 1/2 LITER OF COLD WATER. BRING TO A BOIL, STIRRING OCCASIONALLY. SIMMER FOR 5 MINUTES AND SERVE. "TELMA" ASPARAGUS SOUP - ONE OF A SERIES OF DELICIOUS SOUPS FROM

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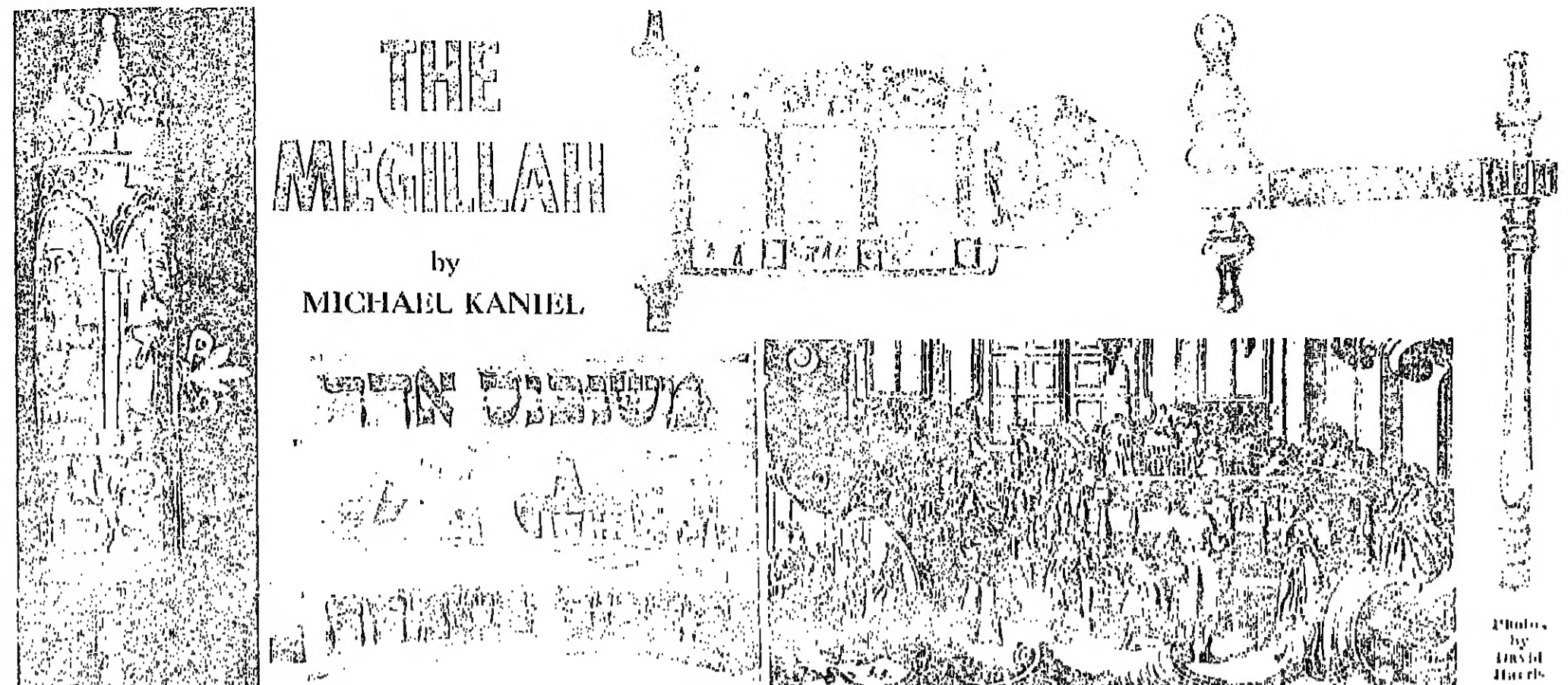


telma
asparagus soup



THE MEGILLAH

by
MICHAEL KANIEL



THE essence of Purim is in the Megillah, the Book of Esther. While the word "Megillah" is applied to four other Biblical books — the Song of Songs, Ruth, Ecclesiastes and Lamentations, which are read in the synagogue during the three pilgrimage festivals and on the Ninth of Av, the day commemorating the destruction of both Temples — only the Scroll of Esther is referred to by Jews as *The Megillah*.

The Megillah, like the Torah, is written in traditional Hebrew script by a qualified scribe, on parchment or leather, and the parchment is sewn together with threads. Unlike the Torah, however, the Megillah has only one roller.

Esther is the one Biblical book in which the name of God is not mentioned even once. It is accordingly not subject to the prohibition of decoration which affects the other books. While the Megillah read in the synagogue are as starkly plain as the Torah scroll itself, those designed for use in the home gave Jewish illuminators a rare opportunity to exercise their talents.

The dramatic story of the Book of Esther provided a wealth of material for the accomplished manuscript illuminator as well as the primitive folk artist, and both produced magnificent examples of decorated Megillah over the years. In fact, following the invention of the printing press, the Megillah became the main area of concentration for illuminators of Jewish manuscripts.

It is difficult to ascertain when the illumination of Megillah first began, since there are no examples of decorated Megillah which pre-date the 16th century. This is

Purim objects from Michael Kaniel collection, counter-clockwise from upper left: Silver Megillah case featuring leading figures in Book of Esther, contemporary; Parchment Adar taffel, 16th century, New York; Detail of 18th century German engraving of reading of Megillah in synagogue; Brass case, 16th century, Eastern Europe; Illuminated Megillah, Italy, 16th century.

in itself no definitive indication that they did not exist prior to the 16th century, since the ravages of time and the frequent forced relocations of Jewish communities, and finally the Holocaust, have wrought havoc with old Jewish ceremonial art objects.

A more reliable indicator that the practice was not common in medieval times may be the fact that there is no reference to illuminated Megillah in the Halachic responsa literature of the 12th and 13th centuries, as there is to illuminated *Mahzorim* (festival prayer books).

Nonetheless, 16th-century illuminated Italian Megillah do not reflect the hesitant steps of illuminators treading new ground, but imply the existence of a long tradition of this form of art.

Italian examples

By far the most beautiful illuminated Megillah extant are those which were produced in Italy between the 16th and 18th centuries. Generally, the artist would use the area of the parchment surrounding the text to ornament the Megillah with frames of floral, geometric or scrollwork patterns. On occasion, especially if the illuminator was the scribe as well, he might break away from the limiting rectangular columns, to fashion the text in latitude for ornamentation. Above and below the text and ornamentation, the illuminator would insert miniature vignettes illustrating the Megillah story.

A more "formal" Megillah was produced by painting tall, Italianate architectural columns to divide and frame the Hebrew script.

Between the 16th and 19th centuries, a number of attractive Megillah with copperplate decorations appeared, primarily in Italy and Germany, but also in Holland and Eastern Europe. The artist-engraver would produce parchment sheets with engraved decorations framing the empty areas reserved for the text, which would then be filled in by a scribe and sewn together to form

Arches and cornices and vases of flowers would add decorativeness to the Megillah, with the vignette-minutiae, also formalized, inserted between the bases or capitals of the columns.

Frequently, the austere appearance of a Megillah would be enlivened by depictions of upright figures, representing the heroes and villains of the Purim drama, in stylized poses, often holding palms or a scepter or a sword. Often clothed in contemporary costumes, these figures would stand between the columns, rather like actors in a Purimspiel stepping out to introduce themselves prior to the start of the play.

A leading 17th-century miniaturist who was among the most prolific illuminators of the Megillah was Shalom d'Italia. Born in Mantua to a family of printers, Shalom d'Italia lived and produced the bulk of his work in Amsterdam. An artist of considerable talent, he also tried his hand at illuminating *Sefer Torah* (marriage contracts) and produced several really fine examples. Shalom d'Italia set a high standard, and some of his finer examples served as models to illuminators working in the 18th century.

Between the 16th and 19th centuries, a number of attractive Megillah with copperplate decorations appeared, primarily in Italy and Germany, but also in Holland and Eastern Europe. The artist-engraver would produce parchment sheets with engraved decorations framing the empty areas reserved for the text, which would then be filled in by a scribe and sewn together to form

a Megillah. Among the earliest of this type of Megillah was one executed by Andrea Marcell around 1570 in Rome or Siena. The earliest dated Esther scroll with engraved illustrations was executed in 1637 and is attributed to Shalom d'Italia.

One of the most charming of this genre of Megillah, where both text and decorations are engraved entirely on copper, is a folkloristic Esther Scroll executed in 1834 by Marcus Donath, a scribe living in the Hungarian town of Neutra, in the typical Eastern European folk style of the period. In many of these folkloristic Megillah, the artist would label the names of the heroes and villains depicted, and would also caption the vignettes.

Rare in Orient

Illuminated Megillah were relatively rare in the Jewish communities of the Orient, and figurative art was almost never to be seen on their Megillah. This was due, to a large extent, to the iconoclasm prevalent among the Moslems in the countries in which Jews resided. In Persia, however, a number of smallish Megillah decorated with colorful floral motifs or with ornamental lettering were executed in the 18th and 19th centuries.

The Megillah case which housed the Esther Scroll also drew the attention of Jewish craftsmen. Especially was this true in areas where the concept of the decoration of a Biblical book — even the Megillah Esther — with pictures of humans, flowers and animals was not acceptable.

We do not know the origin of the Megillah case. It first mention

seems to be by Bernard Picart in his "Ceremonies and Religions of the Peoples of the World," published in Amsterdam in 1723. Picart, whose illustrations of Jewish ceremonies and customs are popular to this day, does not illustrate the Megillah case he describes.

In the Balkans, as well as in Italy, parts of Poland and in Turkey, the Megillah case was often fashioned of delicate silver filigree. In Italy and Turkey the Megillah case was often gilded, and in Turkey it was frequently topped by a crown — often by several crowns, representing Esther, Ahasuerus, and Mordechai.

The Megillah case usually had a crank handle at the bottom, which rolled the parchment out through a perpendicular slot. Occasionally a case was made so that when not in use it could be rested upright on a circular base. Such cases were not uncommon in Central Europe.

Crude silver Megillah cases were made in Yemen, but in North Africa and much of Asia Minor, the Megillah was generally wrapped around a wooden roller, with a long holder at the bottom and a wooden finial at the top. In many Sephardic communities it was a custom for a bride to give a Megillah to her husband as a wedding gift.

In Eretz Israel in the 16th and 20th centuries, Megillah cases, like many other Jewish ceremonial objects, were fashioned of olive wood.

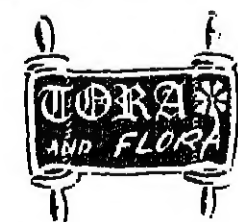
Michael Kaniel, an expert on Jewish art, is the proprietor of the Collector, a Jerusalem gallery specializing in antique art and Jewish ceremonial art objects.

NO! I am not being derogatory, only flatly, and perhaps culpably, humorous. The portion of this week opens with the commandment to bring pure beaten olive oil for the Eternal Lamp in the Sanctuary. The Midrash connects that commandment with the phrase in Jeremiah 11:16, "The Lord called thy name a green olive tree, fair and of goodly fruit." Quoting chapter and verse to show that "Israel is compared in the Bible not only to the olive, but to many trees in the world of flora, the vine, the fig, the date palm, the cedar, the walnut, and the pomegranate," asks why Jeremiah singled out the olive in this case. The reply to this question is an example of the homi-

letical ingenuity, the close observation of nature, and the flights of fancy of the rabbis at their best. Every possible quality and characteristic, every aspect of the processing and the extraction of the oil from the olive, is remarked upon and made a simile of the Jew, his fate and his history, his hopes and his fears.

In point of fact, the Midrash in other passages does the same, with its sustained similes of the Jew compared to the date palm and the vine, but it is not with the "palm" Jew, or the "vinous" Jew that we are at the moment concerned, but with the "olily" Jew. And my task is an easy one; it consists merely of translating the passage, not, alas, in

Olive Oil



full, but as far as the space allotted to me in this column allows.

"Just as the olive, when it is on the tree, is selected, and then brought down, and then beaten; and after it is beaten

it is brought to the oil vat and placed under the grindstone and then rups are laid round it and stones placed over it, and only then does it produce its oil — so with Israel. The nations of the world come and beat them, and drive them from place to place, and bind them, and tie them with chains on their necks, and surround them with enemies — and only then do they turn to God in repentance."

But the "olily Jew" is also the symbol of survival and of hope. "Just as all liquids except oil mix, so Israel does not lose its identity among the nations; just as oil always comes out on top, so Israel will emerge triumphant. As the oil gives light, so the

Temple cast its light over the whole world, and for that reason Israel is compared to the olive since it will yet become a light unto the nations."

And lastly, by a complicated argument, whose purpose is however clear, the simile of the olive is used to sing the praises of Jerusalem. It concludes as follows: "Ezekiel puts into the mouth of Tyre the words 'Tyre thou hast said, I am the perfection of beauty.' (Ez. 27:31) Before the Midrash, 'Tyre' says, but others do not say it; whereas of Jerusalem everyone speaks in praise of its beauty, as it is said (Lam. 2:15) 'Is this the city that all men call the perfection of beauty?'"

L.I. RABINOWITZ

UNDERSTANDING AFRICA



Left — Zulu warriors dance in tribute to their new young King Goodwill Zwelithini, while at right Tanzanian schoolboys, dressed in the uniforms of the People's Defence Force and carrying wooden rifles (a gift from the People's Republic of China), parade in the



National Stadium, Dar es Salaam, to celebrate their country's 10th anniversary independence.

A number of misunderstandings concerning the colonial period in Africa are discussed by LEO ROGOVIN, of the Hebrew University's African Studies Department, in reviewing:

COLONIALISM IN AFRICA: Vol. I: The History and Politics of Colonialism 1870-1914, Edited by L.H. Gann and P. Duignan, 532 pp. Vol. II: The History and Politics of Colonialism 1914-1960. Edited by L.H. Gann and P. Duignan, 563 pp. Vol. III: Profiles of Change: African Society and Colonial Rule. Edited by V. Turner, 454 pp., Cambridge University Press. £5 each volume.

An adequate appraisal of the colonial period in Africa has long been overdue and the collection of articles appearing in the three volumes under review, the result of a collaborative effort by some of the leading authorities in the fields of African colonial history and anthropology, certainly constitutes an important step forward. Two further volumes are due to appear in the series, the first dealing with the economics of colonialism and the second on the bibliographical and archival material available for the study of the colonial era in Africa. As in any series of this type, the editors have had to be selective in their choice of subjects. No attempt is made to present a comprehensive political, economic and social history of the period. The primary themes dealt with are the "scramble" for Africa, the politics of the colonial powers, the politics of decolonisation and the social influences of colonial policies on Africans. African reactions to colonial rule and African politics receive scant treatment and the first two volumes in particular are concerned primarily with the activities of Europeans in Africa.

The history of European relations with Africa precedes the colonial period by several centuries. By the end of the 15th century, Portuguese merchants and adventurers, in their search for new routes to India and the Far East, had already made contact with African societies in coastal areas. They were soon followed by Dutch, Scandinavian, British and French traders who began to rival Portuguese maritime hegemony. Yet, except for a few

isolated areas (of which South Africa is the primary example), the Europeans restricted themselves to the establishment of a series of trading posts along the coast and made no concerted attempt to penetrate into the interior until the last decade of the 19th century — and this at a time when large-scale European expansion was taking place in the Americas and Australia. Climatic factors (West Africa, for long regarded as the "White Man's Grave") offer a partial explanation of this. Perhaps more important is the fact that in Africa well-organized societies which confronted only presented a major military obstacle, but which, also were willing to adapt themselves rapidly to the new trading opportunities offered by the European presence. The Europeans found it to their advantage to leave the trade in the interior in the hands of the Africans.

Patchwork map

Yet, by the end of the 19th century, in startlingly rapid fashion, the map of the continent had become millar until recently. The "scramble" for Africa which ushered in the colonial period has long fascinated

Certainly many factors and motives were involved. Gann and Duignan, in their essay on the European imperialism that "the history of Africa which ushered in the colonial period has long fascinated historians. For example, John Hobson's theory of imperialism, (and later largely adopted by Lenin), contends that the scramble was caused by the superabundance of capital in European countries and the accompanying need to find new investment outlets. Increasing investment led, naturally, to conquest. Such a theory ignores the limited nature of European capital investment in Africa (South Africa again being the exception). Britain's investments were primarily in the

(Continued on page 15)

Stories of South Africa

By Shalom Zausmer

THE Penguin re-issue of three books by South African writers, **THE STORY OF AN AFRICAN FARM** by Olive Schreiner (300 pp., 8s.), **TOO LATE THE PHALAROPE** by Alan Paton (200 pp., 6s.) and **MY PEOPLE** by Credo Mutwa (300 pp., 8s.), Penguin Books reminds one just how good South African writing is, in spite of the country's political and cultural straitjacket. To be sure, some of the best is harnessed in South Africa, and such writers as Ezekiel Mphahlele, Nadine Gordimer and Dan Jacobson, to name but a few, are impelled for one reason or another to live and write abroad. Nevertheless, for a small outpost of the English-speaking world, South Africa has made a notable contribution to English literature.

The mother of South African fiction is unquestionably Olive Schreiner — a woman equally outspoken on the rights of the Boers against British imperialism, the pogroms in Kishinev, and the suffragette movement. Her distinguished novel now appears as a Penguin Modern Classic with a useful introduction by Dan Jacobson. This work was first published in 1938 and yet, in many respects, it belongs to the 20th rather than the 19th century. One senses in it an Existentialist angst that self-confident lack of and the author's feminist sentiments would warm the cockles of the most ardent Women's Libbers' heart: "We sit and look out at the boys in their happy play...When we are grown women we no more look out wistfully at a more healthy life, we are contented. We sit our spheres as a Chinese woman's foot fits her shoe." On sex and marriage she can be equally iconoclastic, especially when seen in the light of her time.

The novel sometimes drops into Victorian self-indulgence, but it shocks brutally or outright farces between Tant Sannie, the credulous, sensuous Boer woman, and the suspicious confidence man who plays upon her weaknesses; and above all, the development of the character of Lyndall, the sensitive girl growing up on the farm.

Unlike in later South African novels, here race relations are dealt with tangentially and the Africans barely step into the foreground. Tant Sannie did not require her "Kaffir servants" to attend church, "because Tant Sannie held that they were descended from apes and needed no salvation."

Credo Mutwa's "My People" is a difficult book to define. Credo Mutwa is a Zulu who renounced his Christianity and sought a new identity by training as a "witchdoctor" in the faith of his

people and studying their traits. In March, 1960, his fiancée, killed when police fired at an unarmed crowd of African Sharpville who were protesting against apartheid laws. On her funeral, Credo took an oath to tell the world of the Bantu-speaking people of southern Africa. This book is the first fruit of that oath.

"The highway in black" writes, "written in black on the deserts of time, in blood and suffering, is a book of understanding — the future of one race or two belongs to understand what is on the minds of the black race."

Justifiably, Mutwa argues the weight of this misunderstanding is on the white man's side. In the South African historical until the late 1960s, his comes that "many of the books written by Europeans about Africans are relegated to the dustbin" is not, tunately well-founded.

"Too Late the Phalarope" Alan Paton's compelling and beautifully written successor to "Cry the Beloved Country," the plot is centered on the tragedy of a sexual relationship across the colour bar. This, of course, not an original idea for dealing with interracial relationships, but the author so skillfully handles the characters and the story that Africa's miscegenation laws come across powerfully and takes on the dimension of a Greek tragedy.

In 1970, more than 1,000 persons were charged, and 681 convicted, Act which prohibits marriage, sexual intercourse or "intended sexual intercourse" across the colour line. A dry statistic is easy to quote. But behind these numbers are heartbreak and suicides, social ostracism and families, whether the accused are found guilty or not. And this is merely the top of the iceberg. A mutual attraction of men and women cannot be legislated out of existence by race (religious) laws. Alan Paton takes us into the destructive vortex of a single case of this tragedy.

Intimately told, the details of these stories will be etched on the minds of those who read them.

Making a movie in Israel *view from the terrace talpiot*

By Ginette Mizraki

IT has been reported that in 1947-48, in Europe, the Hagannah pulled off at least two major intelligence or military coups by pretending to be involved in the production of a motion picture. But if some movie-struck European officials fell for such transparent dodges readily enough, their Israeli counterparts have clearly been a good deal more hardboiled about lending a hand to people who claim to be (and sometimes actually are) producing a motion picture in the Holy Land.

Such at least seemed to be the experience of numerous bruised visitors from Hollywood prior to the last couple of years when the Israel Film Centre of the Ministry of Commerce and Industry came under the quietly effective and enthusiastic leadership of Mr. Zev Birger, an opinion I admit to having formed at first hand.

Mel Shavelson, one of Hollywood's most distinguished writer-producer-directors of civilized light comedy, was one of the unfortunate who tried to make a high-budget American film in Israel at a time when the country was, you might say, not yet quite ready for such a bizarre undertaking. The results of this collision (in which Mr. Shavelson was of course grievously handicapped in lacking Otto Preminger's juggernaut personality) were a film called "Cast a Giant Shadow," which, despite the earnest help of Kirk Douglas, John Wayne and Frank Sinatra, was (as Shavelson is the first to acknowledge) something less than a smash hit, and, some years later, with bittersweet emotions recollected in tranquillity, was a thoroughly delightful book called "How to make a Jewish Movie."



MELVILLE SHAVELSON

In keeping with the good-natured tone of his narrative, only quotes the more benign remark (from someone at Paramount): "Who wants to see a movie about a Jewish general?" To which he had no answer. Nor does he have one now.

At last, solely through the whimsical intervention of John Wayne, who apparently saw the Israelis in the light of Western pioneers beset by hostile Indians, the picture got financed. Now Mr. Shavelson, as his book attests, was by no means an innocent at making films under the insane conditions which prevail in most of Southern Europe. But Shavelson's brusque honesty about all the things which were his own damned fault. (He even publishes portions of the screen-play, whose urbane dialogue must have been hopelessly at odds with the sense of reality the picture required. Equally attractive is the restrained ruefulness with which he recounts what the Israelis did to him (although I understand that, some years ago, while his wounds were still raw, he had some things to say which he now leaves charitably unmentioned).

After introducing himself with some rather heavy slapstick involving a childhood rabbi, Shavelson deals seriously and candidly with those painful strings of Jewishness which the creation and defence of Israel brought out in a good many otherwise well-adjusted Jewish people. Except that Shavelson, instead of buying off his conscience with donations, had the guts and idealism to gamble his own money, time, reputation and emotional energy on a story he deeply believed in — not that his book ever for a moment takes such a high-minded view of his reckless decision to make this film.

"Cast a Giant Shadow," the saga of U.S. Colonel David "Mickey" Marcus, one of the heroes of the 1948 war, had just been dropped by MGM because, as Shavelson did not find out until too late, the Egyptians had threatened to appropriate the studio's theatres in the Arab world. Other studio heads he went to told him in effect: "They had already given to the United Jewish Appeal."

His tribulations, thus, began long before he ever reached Israel. (Not mentioned in the book is a sardonic remark allegedly made about the project by one Jewish studio executive: "Jews are for killing, not for making movies about.") Shavelson,

celebrated remark that the only thing wrong with incest is that you have to do it with relatives. "The only thing wrong with making a picture in Israel is that you have to do it with friends."

In due course, you are hardly surprised to learn, the carpenters needed to construct the sets had to be imported from Italy, the production had to buy cottages for them to live in, and the extras, during a key scene, decided to go on strike for higher wages. (I feel safe in suggesting that film-makers today will no longer encounter quite so many expensive eccentricities.)

Pessah and Prohibition

Shavelson even writes humorously, if not always accurately, about the hardships of living in theocratic, messianic, rabbi-ridden Israel during Pessah, which he describes as a kind of Prohibition period, with purling substituted for bathtub gin.

All told, the book is funny without being frivolous, and often quite moving and informative about the 1948 war. Toward the end, Shavelson even finds it possible to say:

"But I would gladly do it again... for I had been given an insight and a pride in my own people, their history and their aspirations, their stubbornness and their gentleness, their kindness and their irritating aggressiveness, and this had come, finally, to one who had been only vaguely conscious — and resentful — of his heritage."

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I, for one, cannot subscribe to the notion that fundamental criticism of "the elders" is to be rejected on the grounds of either

Amos Elon's 'The Israelis'

Ingratitude or that it might aid the enemy. Military experts agree that at the heart of Israel's military effectiveness lies a deep-seated process of self-criticism. Every victory must be analyzed for its deficiencies. Amos Elon's thesis may be subject to analysis and criticism, but his right and obligation to evaluate his elders is not. We must know what we did right. We must also know what we did wrong if we are to continue the tradition of the founders of Israel — namely, unlikely success in the face of unimaginable odds.

RABBI GILBERT KOLLIN
Flint, Michigan.

(The criticism of Amos Elon's "main theme" (as Rabbi Kollin sees it) in these columns tend to do with the critics' contentions that Elon, in proving his "theme," omitted many facts of the history of Eretz Yisrael and of general Jewish, Zionist and Arab history and presented other facts in a manner slanted to his theme. — Ed. Book Page).

FRIDAY, FEBRUARY 25, 1972

THE JERUSALEM POST MAGAZINE — LITERARY PAGE

PAGE FIFTEEN

Books in Review

Every Thursday and Friday

Edited by Moshe Shalom

FRIDAY, FEBRUARY 25, 1972

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Left - Zulu warriors dance in tribute to their new young King Goodwill Zwelithini, while at right Tanzanian schoolboys, dressed in the uniforms of the People's Defence Force and carrying wooden rifles to gift from the People's Republic of China, parade in the National Stadium, Dar es Salaam, to celebrate their country's 10th anniversary of independence.

A number of misunderstandings concerning the colonial period in Africa are discussed by LEO ROGOVIN, of the Hebrew University's African Studies Department, in reviewing:

COLONIALISM IN AFRICA: Vol. I: The History and Politics of Colonialism 1870-1914, Edited by L.H. Gann and P. Duignan, 532 pp., Vol. II: The History and Politics of Colonialism 1914-1960. Edited by L.H. Gann and P. Duignan, 563 pp., Vol. III: Profiles of Change: African Society and Colonial Rule. Edited by V. Turner, 151 pp., Cambridge University Press, 15 each volume.

An adequate appraisal of the colonial period in Africa has long been overdue and the collection of articles appearing in the three volumes under review, the result of a collaborative effort by some of the leading authorities in the fields of African colonial history and anthropology, certainly constitutes an important step forward. Two further volumes are due to appear in the series, the first dealing with the economics of colonialism and the second on the bibliographical and archival material available for the study of the colonial era in Africa. As in any series of this type, the editors have had to be selective in their choice of subjects. No attempt is made to present a comprehensive political, economic and social history of the period. The primary themes dealt with are the "scramble" for Africa, the politics of the colonial powers, the politics of decolonization and the social influences of colonial policies on Africans. Africans' reactions to colonial rule and African politics receive scant treatment and the first two volumes in particular are concerned primarily with the activities of Europeans in Africa.

The history of European relations with Africa precedes the colonial period by several centuries. By the end of the 15th century, Portuguese merchants and adventurers, in their search for new routes to India and the Far East, had already made contact with African societies in coastal areas. They were soon followed by Dutch, Scandinavian, British and French traders who began to rival Portuguese maritime hegemony. Yet, except for a few

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Pages 14-28
Every Tuesday and Friday
Edited by Moshe Kohn

Stories of South Africa

By Shalom Zausmer

THE Penguin re-issue of three books by South African writers, **THE STORY OF AN AFRICAN FARM** by Olive Schreiner (300 pp., \$8.), **TOO LATE THE PHALAROPE** by Alan Paton (200 pp., 6s.) and **MY PEOPLE** by Credo Mutwa (300 pp., 8s.), Penguin Books reminds one just how good South African writing is, in spite of the country's political and cultural straitjacket. To be sure, some of the best is banned in South Africa, and such writers as Ezekiel Mphahlele, Nadine Gordimer and Dan Jacobson, to name but a few, are hounded for one reason or another to live and write abroad. Nevertheless, for a small outpost of the English-speaking world, South Africa has made a notable contribution to English literature.

The mother of South African fiction is unquestionably Olive Schreiner — a woman equally outspoken on the rights of the Boers against British Imperialism, the pogroms in Kishinev, and the suffragette movement. Her distinguished novel *Now* appears as a Penguin Modern Classic with a useful introduction by Dan Jacobson. This work was first published in 1883 and yet, in many respects, it belongs to the 20th rather than the 19th century. One senses in it an Existential angst that self-confident and optimistic Victorians generally lacked, and the author's feminist sentiments would warm the cockles of the most ardent Women's Libbers' heart: "We sit and look out at the boys in their happy play...When we are young women we no more look out wistfully at a more healthy life, we are contented. We fit our sphere as a Chinese woman's foot fits her shoe." On sex and marriage she can be equally iconoclastic, especially when seen in the light of her time.

The novel sometimes drops into never fails to hold us, through the shocking brutality or outright force sensuous Boer woman, and the blimpish confidence man who plays upon her weakness; and above all, the development of the character of Lyndall, the sensitive girl growing up on the farm.

Unlike in later South African novels, here race relations are dealt with tangentially and the Africans never step into the foreground. Tant Sammie did not require her "Kaffir servants" to attend church, "because Tant Sammie held that they were descended from apes and needed no salvation."

Credo Mutwa's "My People" is a difficult book to define. Credo Vuzumazulu Mutwa is a Zulu who renounced his Christianity and sought a new identity by training as even a "witchdoctor" in the faith of his reader.

Intimately told, the fascinating details of these stories will hold even the most un-history-minded

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Making a movie in Israel

It has been reported that in 1947-48, in Europe, the Hagannah pulled off at least two major intelligence or military coups by pretending to be involved in the production of a motion picture. But if some movie-struck European officials fall for such transparent dodges readily enough, their Israeli counterparts have clearly been a good deal more hardboiled about lending a hand to people who claim to be (and sometimes actually are) producing a motion picture in the Holy Land.

Such at least seemed to be the experience of numerous bruised visitors from Hollywood prior to the last couple of years when the Israel Film Centre of the Ministry of Commerce and Industry came under the quietly effective and enthusiastic leadership of Mr. Zev Birger, an opinion I admit to having formed at first hand.

Mel Shavelson, one of Hollywood's most distinguished writer-producer-directors of civilized light comedy, was one of the unfortunates who tried to make a high-budget American film in Israel at a time when the country was, you might say, not yet quite ready for such a leisure undertaking. The results of this collision (in which Mr. Shavelson was of course grievously handicapped in lacking Otto Preminger's juggernaut personality) were a film called "Cast a Giant Shadow," which, despite the earnest help of Kirk Douglas, John Wayne and Frank Sinatra, was (as Shavelson is the first to acknowledge) something less than a smash hit, and, some years later, with battered emotions recollected in tranquility, a thoroughly delightful book called "How to make a Jewish Movie."

HOW TO MAKE A JEWISH MOVIE by Melville Shavelson. Englewood Cliffs, New Jersey. Prentice-Hall, \$6.95.

Reviewed by Shimon Wincelberg



MELVILLE SHAVELSON

In keeping with the good-natured tone of his narrative, only quotes the more benign remarks from someone at Faramount: "Who wants to see a movie about a Jewish general?" To which he had no answer. Nor does he have one now.

At last, solely through the whimsical intervention of John Wayne, who apparently saw the Israelis in the light of Western pioneers beset by hostile Indians, the picture got financed. Now Mr. Shavelson, as his book attests, was by no means an innocent at making films under the insane conditions which prevail in most of Southern Europe. But, he acknowledges, "it was hardly sufficient preparation for making a picture in Eretz Yisrael. If the Israelis are impossible, and they know they are impossible, and they want it that way, and now that I've grown to know them a little better, I understand."

The experience, he writes, reminded him of George Kaufman's

Readers' Letters

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His tribulations, thus, began long before he ever reached Israel. (Not mentioned in the book is a sardonic remark allegedly made about the project by one Jewish studio executive: "Jews are for killing, not for making movies about.") Shavelson,

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celebrated remark that the only thing wrong with incest is that you have to do it with relatives.

"The only thing wrong with making a picture in Israel is that you have to do it with friends."

In due course, you are hardly surprised to learn, the carpenters needed to construct the sets had to be imported from Italy, the production had to buy cottages for them to live in, and the extras, during a key scene, decided to go on strike for higher wages. (I feel safe in suggesting that film-makers today will no longer encounter quite so many expensive eccentricities.)

Pessah and Prohibition

Shavelson even writes humorously, if not always accurately, about the hardships of living in theocratic, mao-chistic, rabbi-ridden Israel during Passover, which he describes as a kind of Prohibition period, with pithah substituted for balhtub gin.

All told, the book is funny without being frivolous, and often quite moving and informative about the 1948 war. Toward the end, Shavelson even finds it possible to say:

"But I would gladly do it again... for I had been given an insight and a pride in my own people, their history and their aspirations, their stubbornness and their gentleness, their kindness and their irritating aggressiveness, and this had come, finally, to one who had been only vaguely conscious — and resentful — of his heritage."

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view from the terrace talpiot

By Ginette Mizrahi

pasty hills, like cushions where elbows have been or knees have sunk in frowns and wrinkles, cream curves and roll into lulls of shadow dropping to the Dead Sea. * * *

morning of dignified sunshine falls from beyond cloud and grasses mountainsides gently, leaving bare backs in subtle shadow, the Dead Sea clear and defined as a stagnant smile catches the horizon of dipping slopes, white: more sun pours over the banks in dull warmth. there is no wind.

(Ginette Mizrahi, born in Bnei Brak, lives in Jerusalem, where she writes poetry, art, and plays.)

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THE GREENING OF SOCIOLOGY

THIS BOOK is among the largest and best-published religious tracts to have come out of the camp of sociologists in recent years. It is religious in the same sense that Communism or nationalism are described as secular religions. The major focus of the book is not a supernatural entity, but rather a concern with ultimate values, the structure of reality, the distinction between sacred and profane, an explanation of the nature of evil, and a search for the path to the good society.

The crisis foreseen in the book's title does not refer to a crisis in sociology as it is perceived by many of its practitioners — "value-free" analysts of social life who sell their skills to the highest bidder. For such a discipline, Gouldner foresees a growing demand. The crisis with which he is concerned is that posed by the Welfare-Warfare State (his terminology and capitalization). He argues that such a state — both Western and Communist variations — has created a system in which life is increasingly dehumanized, inauthentic, and oppressed, a system destructive of all joy, meaning, and beauty. As a result of advances in the physical and social sciences, such societies are developing the potential to defeat or repress pressure for basic change, thus entrenching themselves more securely in their destructive course. Total social control is yet imperfectly realized, and the system has produced a large number of drop-outs: Hippies, revolutionary New Leftists, excluded Blacks. Gouldner sees the crisis — the revolutionary transformation of society — as rapidly approaching.

Self-cast role

Gouldner has cast himself in the role of leading analyst and prophet of the coming revolution — the Marx, if you will, of the 20th century. He has no delusions of inadequacy for this grand role. He is at present a very big fish (Max Weber Research Professor of Social Theory) in a small pond (Washington University, St. Louis). Presumably he was equipped for an equally grand position in a much larger pond, for he refers repeatedly to persecution he has experienced — being passed over for employment or promotion — because of his "radical political vision." I do not doubt that he has experienced some nastiness because of his political views, but would question the importance he attributes to them. Indeed, his latest move (from the University of Illinois in 1959) was the result not of politics, but rather of a clash between the university's anti-nepotism rules and his desire to hire his new wife. Such rules are common in the larger and better universities, thus, his choice of institutions was badly limited by his own decision. The rapidity with which he moved from new Ph.D. to full professor in 12 years hardly suggests acute persecution.

The experience of persecution, or the willingness to suffer persecution, may appear in the layman to

be a rather peculiar requirement for a sociologist, but for Gouldner it is of crucial — and religious — importance. An array of drop-outs from the system will be of little avail when confronted by the powerful weaponry, both physical and socio-psychological, of the modern state: one general and thousands of unorganized, unarmed privates. What is required is a staff of officers, armed with the skills of modern social science, prepared to pit their intelligence, courage, and goodness against the threats and/or blandishments of the system. They must be part of a new "kingdom of priests and a holy people," what Gouldner terms "Reflexive Sociology."

As described in the epilogue, "Reflexive Sociology" is no less than a religious movement, "a conception of how to live and a total praxis." Until recently, sociologists have been "active and willing agents in the dehumanizing of this larger world." Gouldner charges them with the task of transforming society, by first transforming sociology. He warns, however, that "of the many who hear the call to this new mission for sociology only those that will be 'chosen' who understand that there is no way of making a new sociology without undertaking a new praxis."

Reflexive Sociology

When read in the light of the epilogue, that is, as a religious treatise, the subject and style of the book are comprehensible. Gouldner examines the development of modern sociology from the perspective of the sociology of knowledge. By relativizing earlier theorists, by showing that each man built into his theory the values and assumptions which he absorbed from his own social milieu, Gouldner hopes to destroy the theories and clear the ground for "Reflexive Sociology." Most of the first portion of the book is devoted to a rather laboured introduction to his approach and an analysis of pre-contemporary social theorists (roughly from the French Revolution to World War I). The latter is the least controversial and — not incidentally — the calmest and most lucid portion of the book. The theorists are long dead and their basic problems long since transformed. Gouldner treats them with intelligence, sympathy, and detachment. Auguste Comte's attempts to construct a bourgeois "Religion of Humanity" in the face of the collapse of the *Ancien Régime* and the anticipated collapse of Catholicism — a righteously attempted to stave off possible social anarchy — appears pathetic a century and a half later. Comte is credited with at least having confronted openly what later social theorists attempted to deny: the social order is rooted in unprovable assumptions and selective perception. (The analysis of the early theorists (including Marx and Durkheim) at some depth) is interesting in itself, but it serves primarily as a background to Gouldner's major concern: a frontal attack on the social theory of Talcott Parsons, the leading "grand theorist" of contemporary sociology.

Parsonian theory is treated in detail not only because of Parsons' position as "master theorist," but, more importantly, because Parsons is charged with having built the status quo into his system. A debate has raged for at least 20 years as to whether change can even be conceptualized within a Parsonian framework. With

THE COMING CRISIS OF WESTERN SOCIOLOGY by Alvin W. Gouldner, N.Y.-London, Basic Books, 528 pp. \$12.50.

Reviewed by Carol S. Liebman

out re-opening the debate here, let me note that the theory is undeniably focused on the maintenance of the status quo. Concepts which play a central role in change-oriented theories — power, conflict, force — are pushed aside or defined out of existence. With some modification in recent years, the theory has become eminently suitable for dealing with the problems of the modern welfare state: a low level of conflict can be predicted and controlled by assuming that "slippages" occur in socialization of the oncoming generation. A "normal" level of deviance is anticipated, and attention is concentrated on re-socialization rather than structural change.

Dedicated as he is to radical structural change, Gouldner sees the destruction of Parsonian theory as an essential first step toward such change. Moreover, Gouldner has experienced Parsons, the man, as an overwhelming presence. The sameness is personal and immediate. Far from being a fallible human being attempting honestly to build a recognizable social theory corresponding to reality, Parsons is depicted as deliberately distorting his theory, presumably for ulterior motives. The analysis is passionate, at times vicious, and heavily laden with sociological jargon. (The latter is perhaps a natural result of the subject. Parsons is a notoriously bad writer, and prolonged immersion in his writings could be expected to have an effect.)

Hidden assumptions

After removing much of the heat and many of the exaggerations from Gouldner's discussion of Parsons, there is still much with which I can agree. (I readily concede being biased. As a Jew who grew up in *Gaith*, I have always found the approach of sociologists "of Jewish background" such as Gouldner more comprehensible than Parsons' elitist, majority-group approach.) I would seriously question, however, Gouldner's assumption that by exposing the social roots of Parsonian theory, the theory will be destroyed. Parsons' more ardent disciples will undoubtedly continue to be more comfortable working within an admittedly incomplete Parsonian framework than a Marxist framework or no framework. (The latter would be impossible. Hidden assumptions would continue to exist, but would not be overt until a new theory was fully explicated.)

I would also seriously question Gouldner's evaluation of Parsons' influence. All sociologists read and pretended to understand Parsons, but very few even attempted to apply his theory to their research, (perhaps in part accounting for the many years that "left" Jews" in the recipient of "left" Jews" in print). As Gouldner notes — in passing — Parsons' own "seed" group of students began revising or ignoring the master's theory even before it was completed. Aside from a few schools where great verbal respect was paid to Parsons (notably Columbia, where Gouldner studied), large and influential non-Parsonian centers existed, such as the University of Chicago. Gouldner wants a cheap, fast victory: to destroy Parsons and thereby create a generation of "Reflexive Sociologists." Unfortunately for Gouldner, sociologists have long been operating on their own reflexives. The reflexes of the majority just don't happen to agree with Gouldner's.

Let us momentarily grant that Parsonian theory has had a crushing impact on contemporary sociology, and that the way has now been cleared for a transforming "Reflexive Sociology." What is the nature of the new faith that Gouldner offers us? Despite a lengthy discussion of the topic, only one fact emerges clearly: it will be utopian and thus not subject to any previously-valid sociological "laws" or restrictions. Gouldner castigates Parsons for assuming that all societies are bound together by consensus on basic values; "Reflexive Sociologists" will agree with Gouldner as to what is true, good, and beautiful. Anyone who hopes to achieve these within the existing framework, even if drastically modified, is by definition dishonest, stupid, selfish, and/or cowardly. Post-revolutionary society will be beyond the evils of past society: it will achieve a warm sense of community without imposing any restrictions or obligations on individuals; men will be judged in terms of their intrinsic worth, for the utilitarian standards imposed by societies of scarcity have been outdated by modern plenty; each man "will do his own thing," but this will never involve oppressing or exploiting others. Few men would deny the appeal of such a society, but many would doubt its realizability.

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Vindictiveness

I have suggested that a much broader, as an outsider — can have marked effects on his perception of the world. This is not to deny validity to that perception — as long as it is accepted as a partial grasp of reality. As a believer in the traditional God of Israel, I feel no discomfort at incomplete sociological theories, only surprise at the religious intensity with which other-wise intelligent men argue that "scientific" completeness of their own pet theory, I am disgusted by Gouldner's vindictiveness as a man and dishonesty as a world prophet, but share many of his sociological tastes. Gouldner has chosen to close the "value and perception gap" by flinging himself upon the majority and changing it to suit him. I came to Israel (in part a "pull" of earlier loyalties, in part a "push" of the "value and perception gap"). Religiously, I am home, but professionally I am still in *Gaith*. As a woman, a religious Jew, and a new *olah* of *Gaith* reflexes, I find the Parsonian assumptions of the total establishment simultaneously understandable and outrageous.

Social background

Pessimists — such as myself — might question any of a number of Gouldner's assumptions: that the destruction of the old society will release men from bonds which distorted their natural goodness, that an era of world-wide plenty is about to arrive, or that courage and good intentions will suffice to usher in the new era. Those of us who are really nasty might even question the moral and intellectual superiority of Gouldner and Gouldner-appointed prophets. Gouldner has shown us the extent to which his "new" theories are affected by their social background: their religion, ethnic group, their sources of economic and social support. We are convinced, and therefore demand comparable information on Gouldner in order to evaluate his theory.

Gouldner has foreseen such demands and provides us with what he calls full disclosure of all pertinent details of his background. "Full disclosure" here means simply Gouldner's evaluation of a man's perception, originality, and, for himself, courage and goodness. He does not see fit to refer to his own

Jewish background, despite the existence of many theories which have attempted to explain the disproportionate participation of Jews in radical political movements. Nor does he mention that he completed his undergraduate studies at City College of New York in 1941, then a centre of Jewish radicalism. His personal life is the basis for many judgements expressed in the book: thus, his hero shows his courage by discarding unloved wife and outworn ethnic loyalties and friends. The one exception to loyalty to *Am. Irving L. Horowitz* has become a "traitor to the establishment" since the rupture of their friendship and co-editorship of *Trans-actions*.

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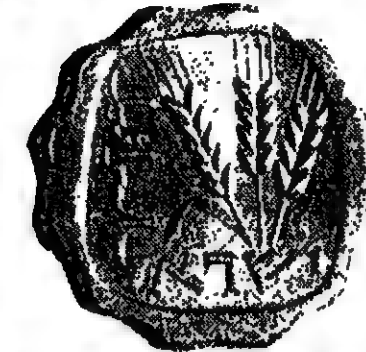
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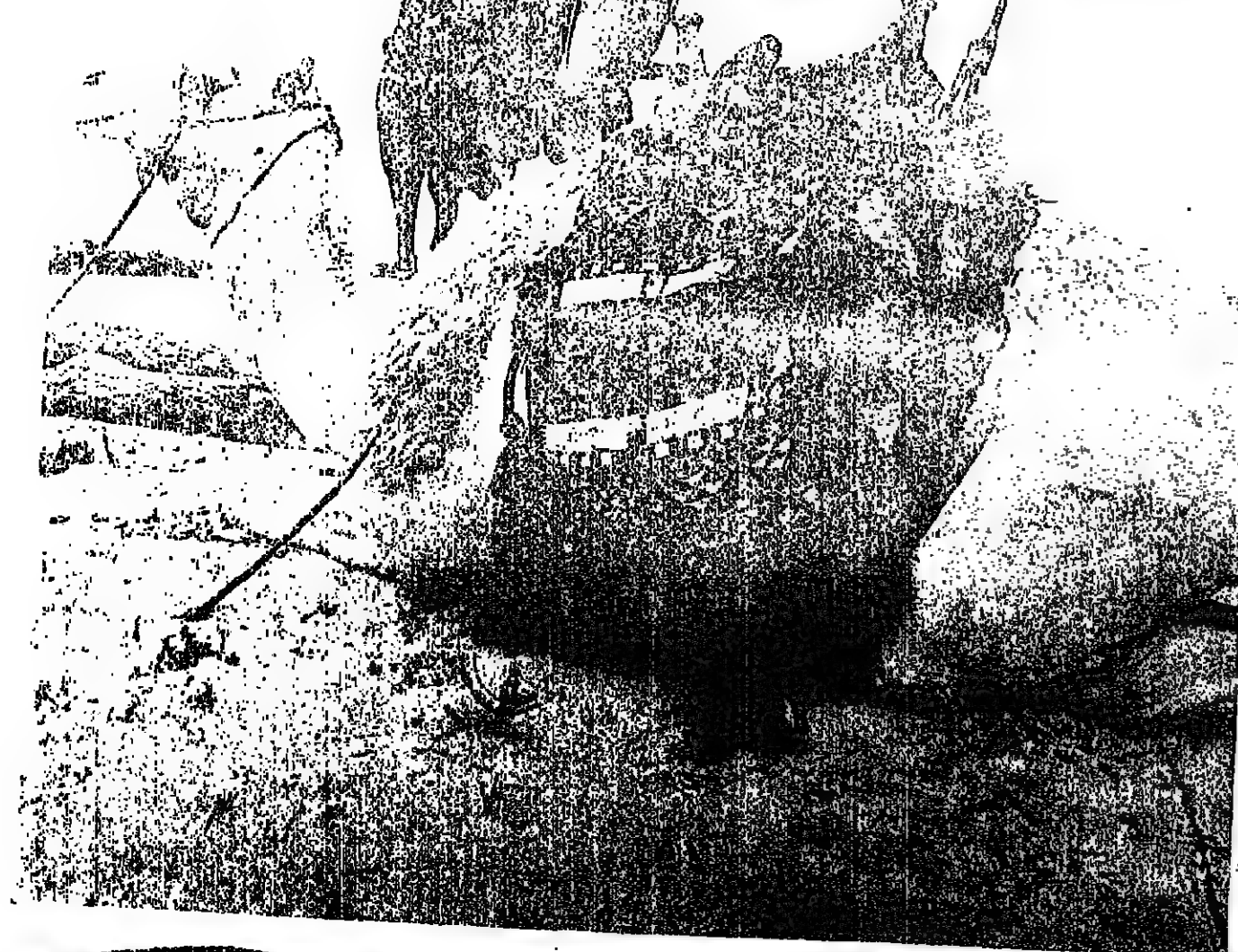
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sinai camel patrol



Leader of patrol (above) establishes radio contact with base on walkie-talkie as he spots group of unidentified persons in Sinai Desert.



Beduin guide who works with the camel patrol.



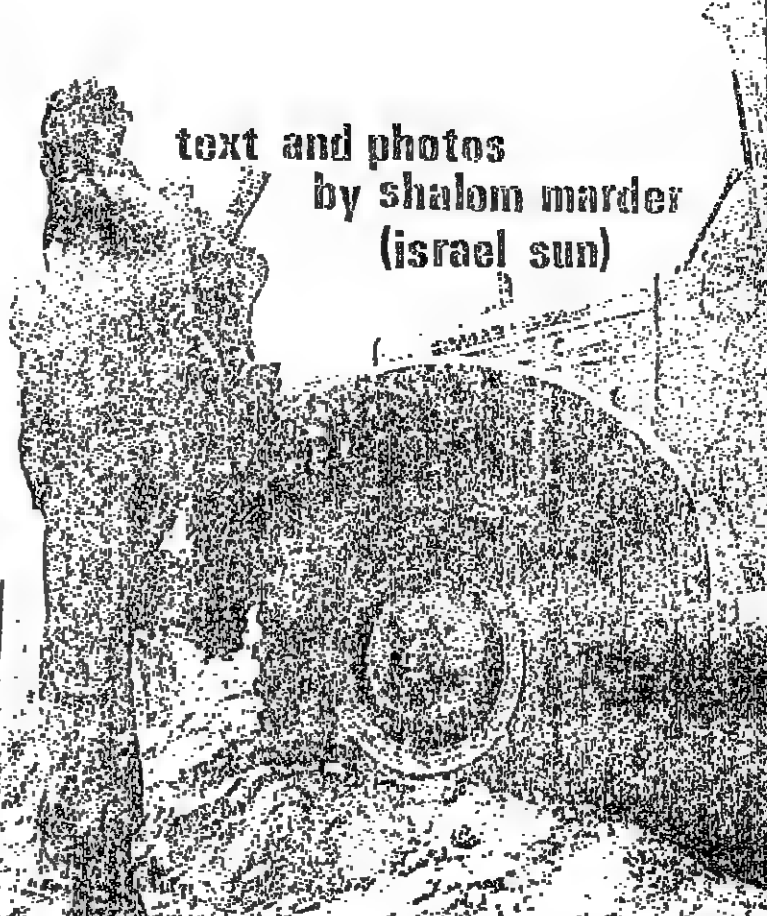
Members of camel patrol have some words of sympathy for soldiers whose vehicle is stuck in the sand.

THE aroma of the steaming coffee permeated the tent. The Beduin elders sat cross-legged on the cushions, their fingers rolling in gossamer-thin paper the tiny plug of tobacco they had each drawn out of the shiny metal box. Well-tutored precision, they moisten the end of the pipe with the tip of their tongue — and the cigarette is ready. While the young tribesmen bustle about tending the fire, peeling the coffee beans and grinding them, and pouring the bitter black liquid into the tiny cups. The Beduin's action accords with the hallowed details of timeless Arab hospitality.

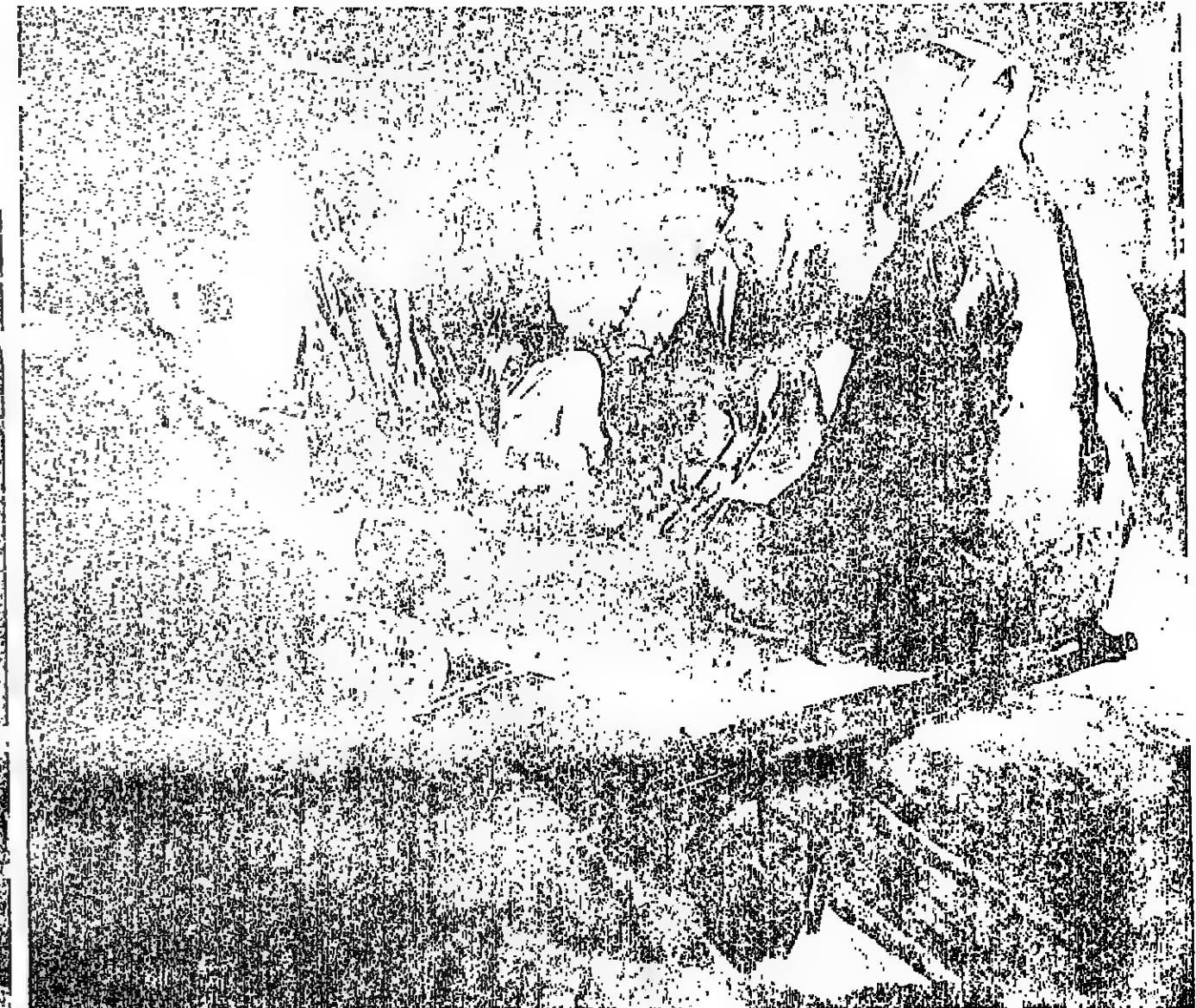
Guests and hosts talk as old friends; though a few months earlier the appearance of these cavaliers on camel-back in Zahal uniforms raised the curiosity — and — of the desert dwellers. "Jews on camels?" the Beduin asked wondrously, casting dubious glances at the Uzls across the humps of the ships-of-the-desert.

Soon enough, however, Zahal's camel-back scout unit was thoroughly at home in the Sinai Peninsula — as a part of the

text and photos
by shalom marder
(israel sun)



Officer makes small talk with group of Beduin as coffee is made.



tural part of the scenery. The soldiers — both Jews and Beduins — proved themselves cavaliers worthy of their steeds. Reports of their exploits in pursuits, in apprehending hashish and arms-smugglers, were carried as though on the wings of the east wind to the farthest-flung tents and caravan routes of the desert.

Before the unit was formed, smuggling, mine-laying, and intelligence operations by the Egyptians flourished virtually undisturbed in the great sandy wastes. The Beduins felt themselves secure and protected in the dry yellow expanses, where the best and most modern vehicles are very soon bogged down and helpless.

But Zahal proved its adaptability once more. The boys who were picked to form this exotic unit trained until they felt themselves as secure and capable perched on the hump of a camel as their friends do in the turret of a Patton or the cockpit of a Phantom.

Within a short time they learned to be proud of the phenomenal properties of their "vehicles." "What a fuel-saver! A water-tank with a two-day capacity, and a 24-hour built-in food

supply. And if you run dry before you reach a filling station, you just whisper something in his ear. And he carries on like nothing...."

The camels too seem to feel the importance of their new roles — they hold their heads up proudly on parade, only turning sideways for a second to see if their neighbour has a better decorated saddle....

Old and new have combined perfectly in the scout group: they carry modern weapons and equipment, but cauterize the wound of a sick camel with white-hot iron in the age-old way of the Beduin.

Back at base, in dress uniform, their keffiyot play in the wind. On duty, their patrols appear suddenly on the horizon at dawn, or at the dead of night, as though carried by a magic carpet.

In the words of Yossi, their commanding officer: "When we first climbed onto the camels' humps we took a step backwards into history — but in fact we were looking into the future...."



Camel patrol moves out after brief break to continue on appointed route.



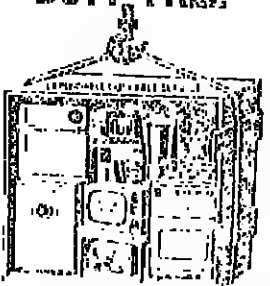
Warming up lunch over open fire.



Beduin members of unit don't get formal ranks. Outstanding soldiers get rewarded by being given automatic weapons.

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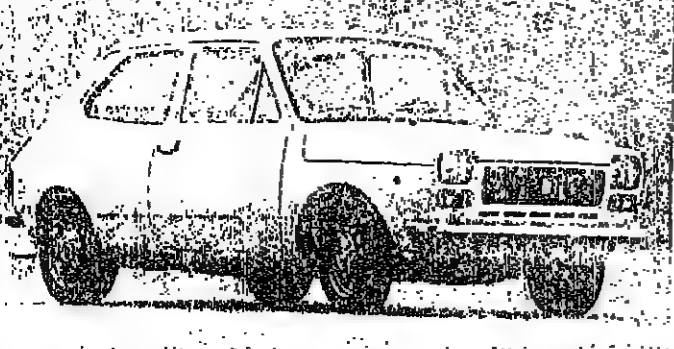
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They tried so hard to think Mao thoughts but the camera caught them as they were just about to explode with giggles knowing that the First Lady of the United States, Pat Nixon, was sitting at the desk behind them in the Peking commune school house she visited this week. . .



Pat Nixon was delighted to be able to announce that the Peoples Republic of China would send the people of the United States two giant pandas in return for the two rare North American musk oxen. Peking Zoo is famous for breeding giant pandas.

Peking duck at the White House

By Peter Grogson

PEKING (Reuter). — WHAT could be called the Far East White House is set at the edge of a lake in western Peking's picturesque named Jade Abyss Pool Park. Surrounded by willow trees, it is a light yellow-coloured two-storey modern brick building.

The official Chinese State guest house where President and Mrs. Nixon have stayed this week is called Talo Yu Tai, or angling terrace. A high wall surrounds the large park, west of the famed Forbidden City — once the residence of emperors — and only a few minutes drive from central Peking.

Chinese Peoples Liberation Army Guards are on duty outside the green-painted, wrought-iron gates of the main entrance, including a sentry with a rifle and bayonet. Inside, the driveway turns to the right, alongside the lake, past a green-tiled, two-tiered Chinese pavilion — the angling terrace itself — which looks out over the lake.

Just inside the entrance, there is a rock garden with the name of the guest house in Chinese characters and a big dragon flying the five-starred Chinese flag.

At the end of the lake there is a white stone bridge, with Mr. and Mrs. Nixon's guest house set back a short distance. There is an immaculate garden between the building and the willow-fringed lakeside.

The stars and stripes flutter from a white pole in front of the guest house.

Underneath the willows are Peoples Liberation Army soldiers in green uniforms, with a single red star on their green forage caps.

Across the lake can be seen the flat roof of the square, grey-bricked military museum of the Chinese People's Revolution, topped by a spire surmounted by a huge red star.

An imperial residence was built in Jade Abyss Pool Park — in Chinese Yuyantian — as early as the Jin Dynasty, which ruled China during the 12th century. In 1773, Emperor Qian Long had the lake enlarged and built a palace on its shores, but this soon fell into ruins. The finger-shaped lake, almost split by a silver of land jutting out from the north bank, has been recently re-dug and landscaped.

Senior Russian officials were regular visitors at the guest house

in the park, until Sino-Soviet relations turned sour a decade ago.

The last permanent resident was the exiled former Cambodian head of state, Prince Norodom Sihanouk, who lived there for a while shortly after being overthrown in 1970. He has since moved into a villa in Peking's old Legation Quarter that formerly housed the French Embassy.

Near the main guest house are similar two-storey buildings where members of the presidential entourage are staying.

Pat Nixon is determined to learn how to cook Peking duck. That, she explained was one of her reasons for asking to visit the Peking Hotel on her second day in China.

In high spirits as she arrived at the hotel, she was asked why she thought of it when the trip was planned. I think all Americans love Chinese food. So I thought of it."

Answering a question on whether she would visit the Peking Zoo, she replied: "Yes, and we're going to get the giant pandas. They were so pleased with the oxen that they wanted to give us two giant pandas."

To mark their visit, the Nixon's will present the zoo with two rare North American musk oxen — male and female — later this month as a gift from the people of the U.S. to the people of China.

Peking Zoo is famed for breeding giant pandas. Outside the zoo there are only two other giant pandas in captivity — An-An in Moscow and London Zoo's Chi Chi (who refuse to mate).


Dressed in a mint-green dress with black belt and black shoes, and wearing her crimson travel coat, Mrs. Nixon toured the hotel, accompanied by Madame Lin Chien-Mei, wife of vice-premier Li Hsien-Nien, and was met by the head of the Revolutionary Committee of the hotel, Sun Hsin-Maug, who conducted the tour.

The First Lady was offered tea by her host, who told her "Ten years to make an excellent chef. You generally train about three years."

Mrs. Nixon replied: "I've been trying all my life to cook and I'm still not a very good cook."

She described the tea they were drinking — Dragon Well brand from

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Zig-zags (left) are a favourite theme in the new Elanit collection: tank top dress on the left is banded around neck and armholes in yellow and orange, has a brilliantly coloured gathered skirt in navy, orange, yellow and white. Right hand version shows irregular zig-zags in a quieter blue, white and cinnamon combination. Two more classic summer outfits (centre) from Elanit: sleeveless shirtwaister comes in scarlet linen/polyester blend knit, is button-through and belted. Sleeveless white polyester dress on the right has red, white and blue plaited tie belt, is topped by a navy blue blazer. Naval look (right) features in the new Elanit collection for spring: both in polyester, left hand model comes in scarlet with navy and white yoke and tie; on the right — navy and white sailor dress has scarlet banding on its square-backed collar.

(Vision photos)

Fashion makers are globetrotters

By Catherine Rosenheimer

Nothing if you don't show it," remarks Elanit's Dr. Gottesman. A true if elementary statement of fashion marketing principles, though delivered with definite undertones of weariness. Showing collections to the right buyers at the right times and places has launched him, together with many of his colleagues in the textile industry, on a regular annual schedule of globe-trotting.

This year's fashion export missions started last month with the international MATI showings in Florence, followed after a brief respite of only a few days back in Tel Aviv by Israel Fashion Week. On the 28th of this month, Israeli manufacturers will be assembling in the ATID showrooms in New York for joint showings to American buyers, and on the 12th of March many will continue to Düsseldorf for IGEDO — the twice-yearly German ready-to-wear fair and the largest of its kind in Europe. Then comes a welcome break of a few months, during which Spring/Summer '72 collections must be prepared in time for more ATID showings in New York shortly after Yom Kippur. Then the whole round of international fairs starts once again: London, Paris, Düsseldorf, Amsterdam and, for the first time this year, a delegation of some 20 manufacturers who will be going to Tokyo.

Meanwhile, back on the home front, Elanit took the opportunity earlier this week to hold a press

showing of some of their new Spring and Summer models now being launched for the local market. All the clothes shown are wash'n wear — many in Syntanit — 100% polyester — others in Linit, a linen-polyester mixture with a nice texture, shown for the first time in "Spainit" — Elanit's trade name for an Italian fibre, 100% synthetic on a polyacryl base, which feels and looks like silk and is reportedly being used to replace silk by some of the top names in Italian haute couture.

The sound bread-and-butter basis of all Elanit collections is always the line for the more mature woman — styles with fashionable accents, but more or less classic in line. Trendy, young-look pop styles are far from the Elanit image — nor are their prices geared to this market; nonetheless the Miss Elanit group in the collection is a lively one this time, with a few styles equally suited to teenage or "young 30s" buyers.

Naval look

The naval look features in red, white and blue dresses combining plain and striped fabric, with square-backed sailor collars and ties. Also young in mood are zig-zag patterned dresses in bold, bright colours. A nice turtleneck and pants outfit, the pants in plain white, the tunic in blue, orange, pale sage green and white, features the zig-zag motif again, and it runs right through to

the hipline, topped by a trim white blazer banded in the same jacquard pattern.

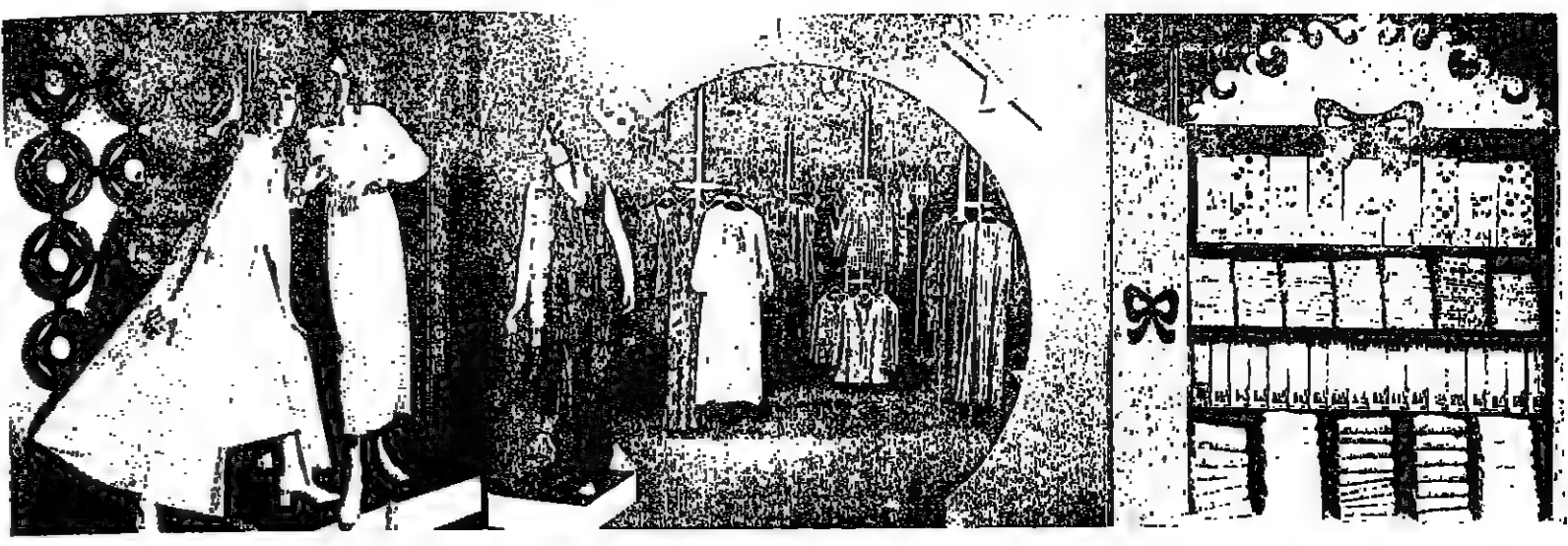
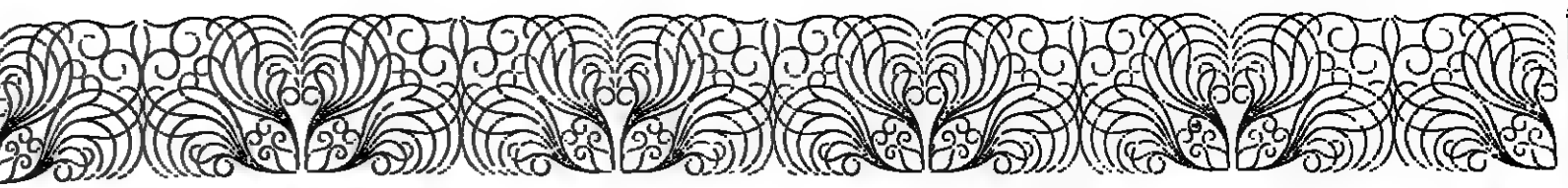
Nicot in the new Linit models is a scarlet dress and coat; the dress is well cut and detailed with bodice

seaming, sleeveless and belted with an attractive brass daisy-head buckle. The flaring coat has a centre slit and neat half belt at the back. An ideal outfit, it is likely to be a popular tourist purchase.

Decor is along the lines of large European department stores, with the floor divided into many small boutiques, complete with flashing lights, blaring pop music and all the other usual trappings. A favourite gimmick of London boutiques — shopping in the dark, so that the customer is never quite certain what colour she has bought until she gets it home — is not one that has been adopted here.

The customer psychology, whatever it may be, is perhaps not suited to the Israeli housewife who likes to be quite clear about the exact nature of her purchases.

Merchandise on sale is almost without exception Israeli-made; some of the lines are exclusive, though most of the ranges are also on sale elsewhere. Bargain prices are not the found although, despite doubts raised on this point at a press conference, Store Manager Ravi Baruch firmly claims that his prices are not higher than those of competitors; that if prices appear higher on certain items, it is because they are of a higher quality.



Views of the lingerie, household linen and special boutique sections of the new "Fashion 2000" top floor department of Shalom Stores which opened at the beginning of this week.

Fashion floor — Boutique 2000

Jerusalem Post Reporter TEL AVIV. — EXACTLY a year and a week after fire destroyed the whole of the Shalom Stores' upper floor, a warm atmosphere of a different type was again apparent earlier this week. "Fashion 2000" is the title of the store-within-a-store on the top floor which forms a comprehensive fashion centre. Women's and children's wear, shoes, household linens, swimwear, lingerie and underwear, cosmetics, gifts and household accessories are all available here.

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Is it really necessary to study?

By LEA LEVAVI

FOUR first-year students of Middle East Studies at Tel Aviv University were trying to decide whether it pays to stay in school.

Shoshana: "Do you know how many graduates of this department are wandering around without work?"

Hannah: "Some do work, but for starvation wages in government offices."

Yaakov: "I don't have to worry. I'm in the Academic Reserve. I can always stay in the army."

Shimon: "The only thing worth studying is psychology."

Shoshana: "No, there are too many psychologists."

Yaakov: "How about business administration?"

Hannah: "That's a tough course. Too much math. And business administration graduates don't have jobs either."

THEM discussion was interrupted by the arrival of the lecturer. But I was soon to discover that nothing much had been lost. More or less the same discussion can be heard in scores of places — on and off campus — among students of almost every course, with a few notable exceptions such as medical and engineering students. It was not so long ago that we were all being urged to "get a good education so you can get a job."

Perhaps there are those who are still urging, but the words ring less and less true as the more and more students enter the universities, only to discover that fewer jobs wait at the end of the long, hard road.

"I am tired of school," one friend — whose B.A. average was over 90 and who is now going for an M.A. in Modern Judaism — admitted. "I used to think maybe I wanted to be a lecturer. But I don't think I want to tell others what to think... The trouble is that I don't know what to do if I leave school."

Some students stay in school to put off the responsibility of a job. Others hope they will get a better job with a degree than without one. Comparatively few study purely because they are interested in the subject and chess — the few who meet the real criterion for being "students," also have moments of doubt.

Loves subject
"I love the subject but the university kills it," commented one student. He added that he thinks he would learn more by reading on his own instead of wasting time memorizing dates and facts which he will forget after the exam anyway.

Originally, I thought only students discussed these problems among themselves. But a few days ago, during a photo session with an advertising account executive, I found out differently. He suddenly asked me if I, a mutual acquaintance of ours, had decided to leave the university. "How did you know?" I asked him in surprise.

"How did I know, what? I only look at educated guys. It wouldn't be normal if they got through the whole first semester and the exams without at least thinking about leaving." He then assured me that if he were when you reach graduate school.

"When you start going for your M.A. and get into a slump, you can decide that a B.A. isn't exactly failure and that it is perfectly all right to stop studying."

At that point, I decided this was a subject worth investigating. I contacted the Tel Aviv University Public Relations Department to ask if the university offered advice to students who cannot decide what to study or whether to stay in school. The woman at the other end of the telephone line started laughing. "I suppose you're wondering why I'm laughing. It's just that a reporter from another newspaper wants to write on exactly the same problem. What has happened to make everyone want to write about this?"

There is, I understood, a department which offers "advice on the psychological aspects of the problem" but the p.r. people are apparently having difficulty persuading the advisers to talk to the press "because of the confidential nature of the cases."

In informal conversations with the few professors at various Israeli universities whom I know personally, I found that some seemed unaware of the problem while others felt it was a matter of "self-realization" which each student had to thrash out for himself.

Most realistic

Actually, this last answer somehow seems the most realistic. Most students, after all, do remain in school and graduate. Afterwards, they are faced with a job market where only the "fittest" or smartest or luckiest enter their chosen professions. Of these, many find work within the universities themselves — work which threatens to become less and less plentiful as the number of graduates increases.

There are some fields, in fact, where it almost seems that the only function a graduate can serve is to educate the next generation, so they can educate the following one, and so on. If teaching and research are the only possible employment opportunities — and if there are not enough of these jobs to go around, the remainder of the graduating class can look forward to underemployment and frustration. Taking this into account, some students — seeing they are not at the top of the class — decide it isn't worth the effort.

"I'm better off putting a year's hard work into the course for four guides," one former classmate of mine explained. "At least I'll have a job afterwards."

In this many-sided problem something which the universities or other institutions should be grappling with? Some authorities claim that "academic freedom" means the freedom to let students study fields in which employment prospects are dim.

The universities are beginning to set up advisory services for students who want guidance and the Hebrew University has recently started a new placement service for students and graduates. But most of the students whom I have met have not gone to the advisers, and many do not know they exist. To what extent do the advisers help even if the students do come? The amount of bearing whatsoever on what to do or whether someone studies. Unfortunately, however, it does.



Mayor Teddy Kollek received a gift — a wooden ship — from the "seafaring Canadian Provinces" when he helped open the Atlantic Provinces Orscho in Jerusalem's Katamon Quarter this week. Seen here with him, Mrs. Eddie Cohen (just behind the Mayor at left) of St. John's, New Brunswick, Mrs. Louise Cohen of Yarmouth, N.S. and Mrs. Aya Dinstein, chairman World Wise Federation. (Kinca photo)



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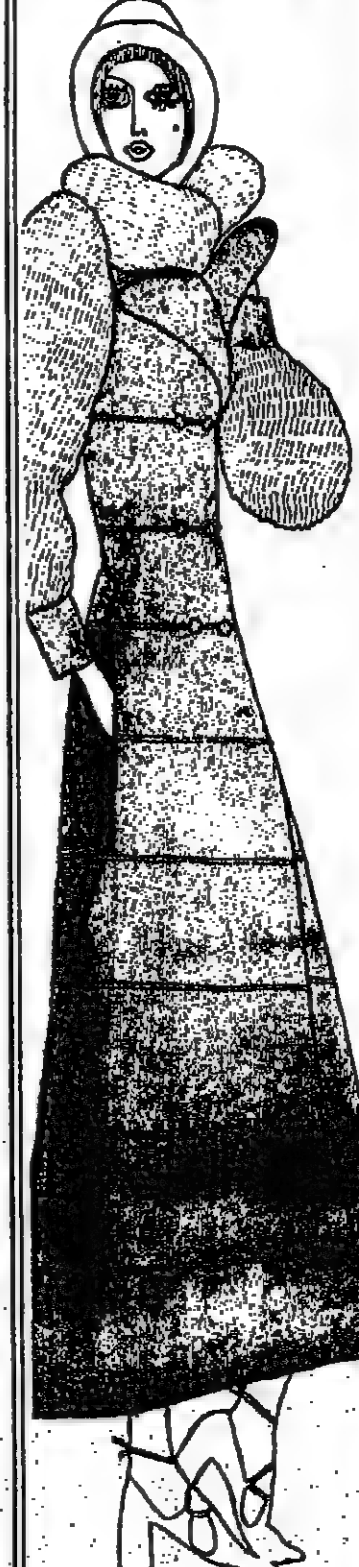
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AS USUAL MORE RAIN

TOO late, as usual, we wake up to the fact that there is a lot more rain this winter than there has been in previous years. We realize this every winter about the same time unless there is an actual drought. Then the problems are quite different, i.e. the work warps inward instead of outward. But this time we are backed up by statistics and the optimistic assurances that we gave each other at the beginning of the rainy season.

It was then that we thought it not worth while getting the umbrellas mended or buying gum boots. It also seems a lot colder than the years before which arguably may be only partly due to the lower temperatures. Part of this sensitivity we attribute to advancing years and partly to all this talk about snow and ice, cracked roads and traffic disruptions caused by arctic conditions.

Admittedly, the snow has not come as far as Nahariya but the thought of it piling up in the higher levels of the country is enough to make me huddle into my warmest garments so matter what the meteorological forecasts say. Winter seems endless, and our Star Boarder retreats into his board and mutters that he hopes the people he bonsted to about our climate this time last year in Yorkshire will not take him at his word and come to inspect it in person.

When this house was built the laying of the tiles was held up by my pleas to the builders to incorporate the slightest tilt to the floor, no



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Jewellery on a mountain top

By Joan Massler

Special to The Jerusalem Post
NAHAL pioneers in the Judean Desert have little comforts apart from a generator which provides them with electricity and hot water. So, the young people on the barren mountain-top settlement of Mitzpe Shalem have been looking for something to relieve the boredom. They have found it and are now making delicate, modern jewellery.

Situated a few hundred metres above the Dead Sea between Ein Fekha and Ein Gedi, the surrounding terrain offers barren mountains and rocks in abundance.

On the site since September, the men work the newly planted fields on the shore, under the supervision of a kibbutz adviser. The girls cook and clean, take care of the telecommunications, and, with the men, work a small industry making fluorescent light parts — not very exciting. Now they have something new.

They dreamt up the idea together and Ilana Pries spurred the Jewish Agency into giving the money to start the manufacture of jewellery. They bought simple tools, alpaca (cheaper than silver), copper and brass wire and sheets, and started with beaded pendants and dangling earrings, the sort that are popular, simple to make, and inexpensive.

With Ilana in charge, five or six Nahalniks work in a tiny hut seven hours each day. Every week the

work schedule is changed so that Ilana can fit in all the girls and as many boys as possible. They find they like it.

Two weeks after they started work, they invited a second-year Bezalet Jewellery student to Mitzpe Shalem. David Hooper, to teach them technique and methods, rather than the trial-and-error method they had been using.

Betty said that links were much easier to make before David came, but now they look so much neater. And Moty is drawing and designing, anxious for more equipment because with what he observed, he is bursting with ideas beyond the scope of simple tools. Ilana watched most intently because she will pass her skills on after David stops visiting.

Work hours

Work hours are very free in Mitzpe Shalem — people kept dropping in on the day of David's second visit to see what was going on. One boy who did not work in jewellery helped Yudit cut a curved line through the alpaca sheet for her first necklace. More and more of the boys are watching, conceding that even if they don't appreciate jewellery themselves, that it is a good, workable idea for Nahal.

Ilana has arranged to go once a week to the Maskit Jewellery workshop in Tel Aviv for training, and through her lessons to teach the rest. Fortunately, the work is catching the spirit of the Nahal youth at Mitzpe Shalem. (Shulfi feels it is her territory and tries to make sure she is working there as often as possible.)

Guiding force

Ilana hopes to be able to stay at Mitzpe Shalem even after her girls leave in order to act as the guiding force behind the jewellery workshop until it gains its own momentum. For the time being the work, by necessity, will have to remain simple, but the market is there and the prospect of an artists' workshop for real, creative jewellery peaked on top of a mountain is a reality.

Mitzpe Shalem jewellery will be on sale for the first time, at the Jerusalem Working Mothers' Bazaar, which opens tomorrow night at Beit Ha'am.

Working mothers' bazaars open tomorrow night in Jerusalem and Tel Aviv

Jerusalem Post Reporter

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These events are always big money raisers and help the Working Mothers carry on a wide range of projects in each of the towns. Haifa's bazaar is certainly past the planning stage.

Jerusalem's bazaar, which runs through to March 1, will be open daily from 10 a.m. to 10 p.m. Special events include a fashion show on February 29 at 8 p.m. with Jerusalem firms Stock, Triumph, Move

showing. Tuesday there will be a puppet show at 11 a.m. and on Wednesday evening a reception for new immigrants. Bargain prices on a wide range of foreign and local items, Jerusalem organizer Miriam Whortman reports.

THE largest ever, and the 30th bazaar of the Tel Aviv Branch, after the festive opening tomorrow night, continues until midnight the following Thursday. Among the 20 different stands is the traditional international pavilion, good for which are traditionally donated by the wives of which is always a major attraction of the event. Others include a South American stand, a boutique, accessories for the children, decorative items for children, home-made pre-

serves and foods, an oriental booth and many others. Sunday night is "Men's Evening" with members' husbands staffing the stalls of the bazaar, and on Monday night, it is the turn of the daughters and granddaughters to take over as saleswomen. During the bazaar, many special attractions are planned: 13 amusement periods for children, a congress of new immigrants, a special housewives' programme. The children of new immigrants at the Milman absorption centre in Ramat Aviv, where the Association's volunteers play an active part, will be special guests at one special programme.

Last year's bazaar netted a record total of IL530,000 and, hopes Tel Aviv branch President Ora Nambu, this time will be even more successful.

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Rahel Shavit: "Shadows" (Old Jaffa Gallery).

of medieval) in a decorative neo-art nouveau manner. (The Little Gallery, Rehov Shata) till March 2. JOSEPH EDEN — Sculptures developed out of twisted roots from the Dead Sea shore. The show in most effectively combined with that of YACOV ROSENBLATT — The most startlingly effective show of photographs seen here in many a year. Painters may well come to stay and learn. (Erez Gallery.) Last week-end, BOBIS PENSON — Paintings by prisoner in Siberia, smuggled out by friends, reviewed when shown in Tel Aviv (Artist House). THE ART OF WRITING — Photographic panels of examples of men's earliest and latest attempts to write and create an art form while doing so. Assembled by UNFESCO, (TCOV), Till end Feb.

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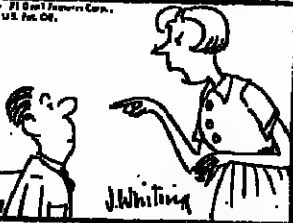
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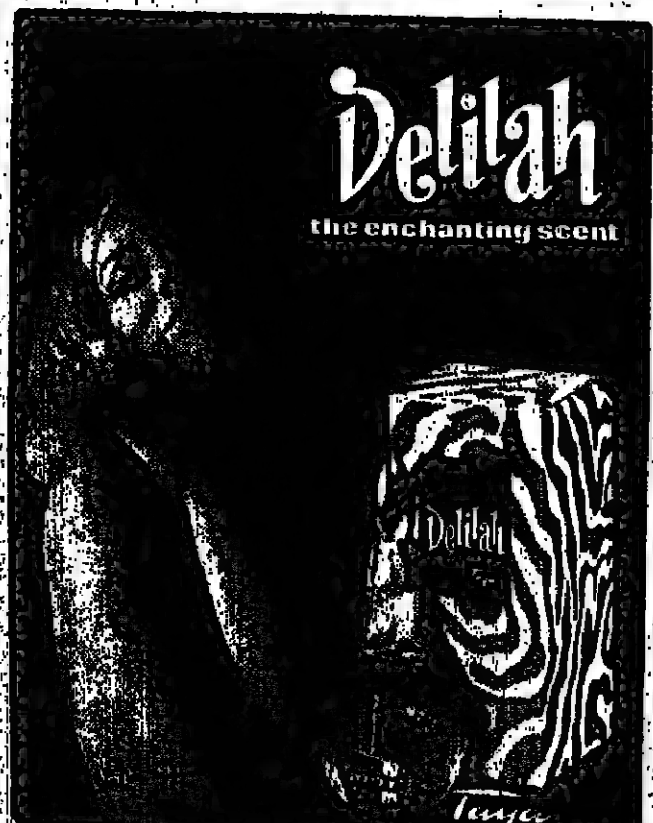
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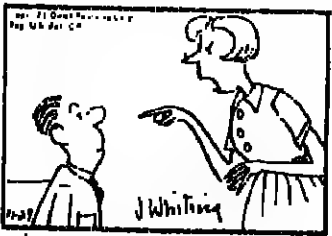
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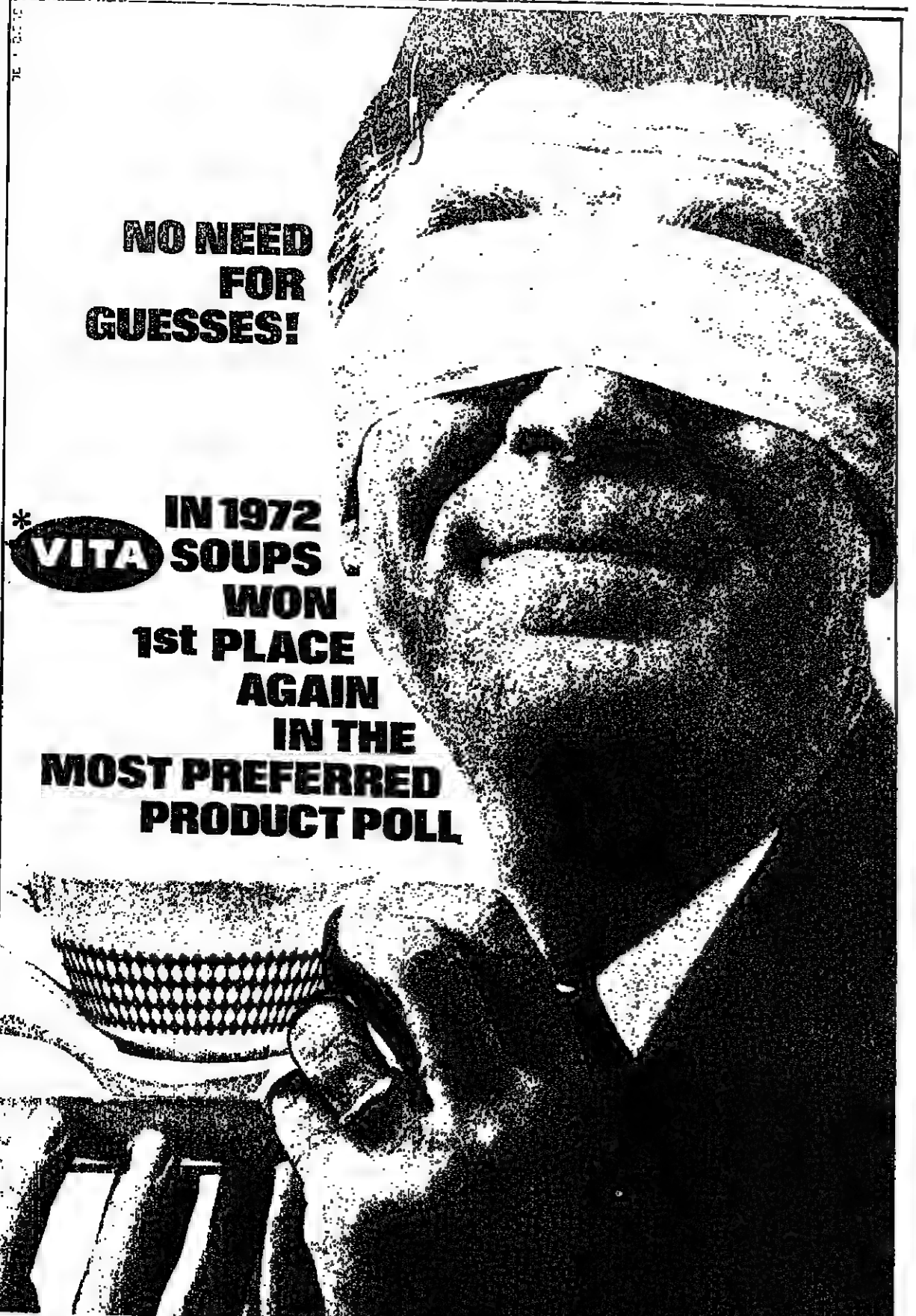
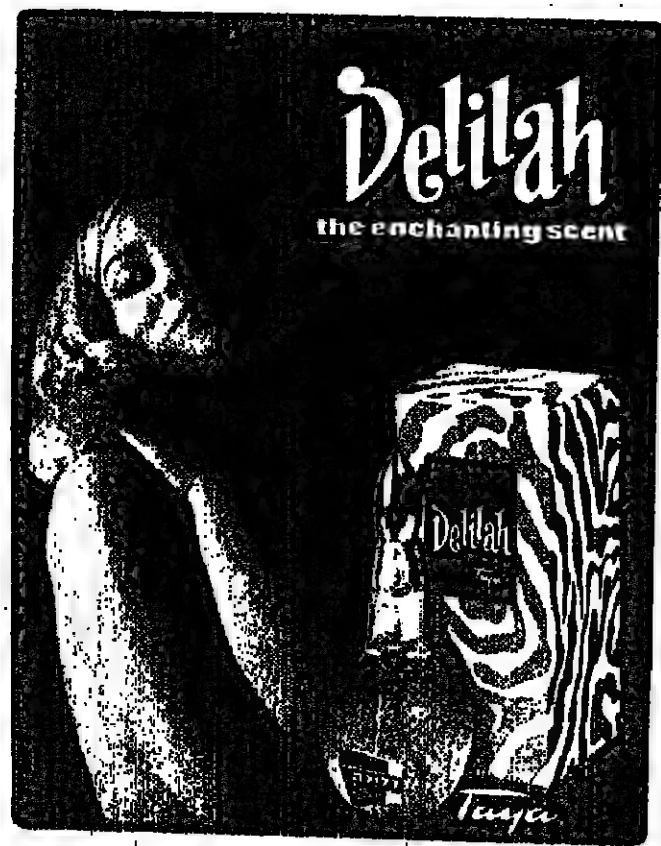
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New Tzavta's ambitious programme

THEATRE
Mendel Kohnsky

I COULD have wished for a more sparkling and better organized artistic programme for the opening, as well as for fewer and better speeches, but the inauguration of the new home of Tzavta in Tel Aviv is an occasion for rejoicing for all those who have in the past few years enjoyed, week after week, the rich and varied programmes offered.

After the tiny, uncomfortable fratchap of a basement on Rehov Mapai, where those who hadn't arrived an hour early to catch the dozen or so good seats had to watch the show from the side or from behind a pillar, the new Tzavta, designed by Architect Michael Kuhn, is a revolutionary improvement, both in size and in comfort. The austere hall with its unadorned concrete walls and pillars contains 380 seats (about twice as many as its predecessor), and its jutting stage, or rather platform, is about four times as large as the old one, where actors had to watch their step so as not to fall onto front-row knees. Most important, the amphitheatrical arrangement of seats assures that no one in the audience will see only a spatial half of the show.

In the past few years Tzavta has become the home of many who had, or thought they had, something new to offer to the most active, versatile, imaginative cultural institution in Tel Aviv — a city overflowing with such institutions, many of which dwell in marble halls echoing to the steps of an occasional visitor. Some of the best shows I have seen in recent years were performed there, shows to which Tzavta played host, or which were initiated and produced by Tzavta, alone or in cooperation with others. The modesty of the basement, the small dimensions, the very lack of the complex electronic equipment to which we have become accustomed in the big repertory theatres — where artistic poverty is disguised by expensive gadgets — forced the authors and directors to give the public an honest product.

I don't know what "progressive culture," to which Tzavta, an arm of Mapam, is officially dedicated, really means. The poet Avraham Shlonsky who founded Tzavta 25 years ago and included the phrase in the club's prospectus, admitted in his inaugural speech last week that he didn't know its exact meaning either. But if some of the programmes presented by Tzavta are "progressive culture," I'm all for it.

The new Tzavta has set itself an ambitious programme. Shimon Menahem, who has been directing for the past year or so, handed me at the opening a sheet containing a list of planned productions, among them eight original plays, which is about what all Israel's theatres combined produce in two seasons. Some of them will be done by Tzavta alone, some with other theatres, including the Kibbutz Stage — a theatre which started off with great promise a few years ago but has recently got bogged down — the Cameri, and the Haifa Theatre's Experimental Stage.

We have something to look forward to. Meanwhile, I salute Tzavta in its new home.

Every low trick

BOUQUET OF LIES at the Little Theatre, written and directed by Joel Silberg, from a play by P. Walter.

"Bouquet of Lies" is a contemporary show. Using every low trick in his very limited repertoire, writer-director Joel Silberg pleads with homeless disadventured members of the public which will enjoy seeing a young tough

named Almosilho, who speaks the guttural language of the fish-market, and gets the better of a man named Brodsky, who inhabits a villa in Herzliya Pituah, in a clash over a girl belonging to the same tribe as the lecherous old man. I don't know what the original play written by one P. Walters was, but Mr. Silberg's adaptation is a thriller with a paper-

thin plot full of holes, the laughs obtained mostly by the chief character's Sophardic expressions and gestures. The character is played by Ze'ev Raveh, a young actor who once showed promise, and the pretty little tart is Dahlia Friedman.

It is probably no accident that during the intermission I witnessed a flat-fight, the first I've ever

seen in more than a decade of Israeli theatre-going. It seems that a young man in the audience lit a cigarette, someone nearby pointed out to him that smoking in the theatre was forbidden, the offender put out the cigarette, and a third party remarked that this was a respectable neighbourhood (the show took place in the boutique-like hall of the Bat-Dor Dance Company), not Shehunnat Hatikva. It was this last remark which caused the fracas later during the intermission, the young man flailing his fists and shouting that he wasn't from Shehunnat Hatikva but from Pardes Hanna, and anyway that he was as good as anyone living in North Tel Aviv. Talk of life imitating fiction.

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ELEGANT DANISH DINING TABLE, elliptical with double pedestal leg, exceptional design and quality, in teak, oak, palisander or walnut, 105 x 160 x 260 cms. with 2 extensions. Oak (tax free \$ 254) Teak (tax free \$ 245)

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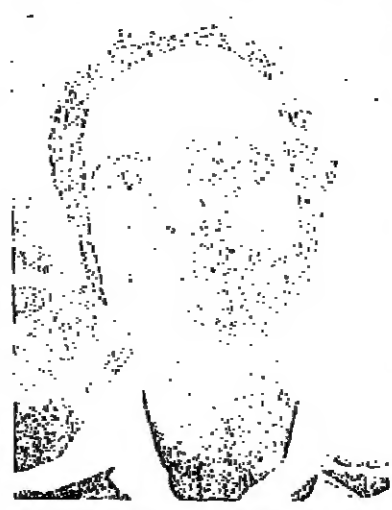
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Klemperer bows out

THE saying "Old soldiers never die" might well be adapted to our vocation: "Old conductors never resign." We had occasion in last week's column ("Change of Baton at Broadcasting Orchestra") to mention a few orchestra conductors who practised their calling for many decades. There is even a medical research project going on in the United States to find out why this profession produces so many octogenarians (about this at some later date). At present, the list is not long but it is pretty impressive: Pablo Casals is still conducting at over 95 (he was actually born on December 20, 1876!); Leopold Stokowski will be 90 on April 18 this year; Paul Paray is nearly 86, Vladimir Golschmann, over 78 and Arthur Fiedler, 77, and there is no respite in their activities.

Until this week, one would have included the 86-year-old Otto Klemperer in this list; but now comes the sad news that he had to cancel a concert in London with the New Philharmonia (of which he was appointed life conductor in 1959) because he fell unwell following his flight from Zurich and has since announced that he will not conduct anymore in public, though he will continue to record with the New Philharmonia. Defying age and physical handicaps for many years (a brain tumour operation in 1939 left him partially paralysed; he has broken his leg; he has set himself on fire while smoking in bed), he seemed indestructible, and even when, in latter years, he limped painfully across the stage to reach the seat from which he now conducted, he retained his regal carriage and his indomitable spirit.

Klemperer first conducted here in 1951 — at Jerusalem's Edison Cinema — with an orchestra which at that time was of small size and even smaller reputation; that Mozart evening (with Frank Fellego as soloist) is a landmark in our musical history. He returned again to visit his ailing sister,



Jerome Barry: singer of high quality.

but it was not until May, 1967, that he again conducted the now much improved and enlarged Broadcasting Symphony Orchestra. He participated in the Israel Festival of 1970, conducting Mahler's Ninth Symphony. And during May and June of last year — as if to close a circle — he again directed the Broadcasting Orchestra in three concerts at the Edison Cinema, which had been deserted for years in favour of the YMCA and Binyanei Ha'oom in Veitnam, at the Seaman's Church in the Lofoten Islands. He has played at the U.S. Embassy in Kabul, Afghanistan, on the Fourth of July. His visit to Japan next year will be his tenth, and he is No. 1 best seller of classical records there. On one tour, in the absence of any Jewish place of prayer, he observed the Yahrzeit for his parents at the Hiroshima Memorial.

I HAVE just been fortunate enough to renew a friendship with Walter Hautzig, a pianist whom I haven't seen for over 33 years. He owes his survival of the Holocaust (like myself) to the efforts of Emil Hauser and Dr. Helena Cagan, of the Palestine Conservatoire of Music in Jerusalem, who talked the British High Commissioner (Sir Arthur Wauchope), into allotting some immigration certificates to music students.

Walter Hautzig arrived here from Vienna in 1938 and studied with Josef Tal and Professor Schroeder for 14 months. In 1940 he went to continue his studies at the Curtis Institute in Philadelphia, having a few sessions with Artur Schnabel during 1942. His debut at the New York Town Hall won him the award for the most outstanding recital of the year. He gave some recitals in Israel in 1950 and again in 1952; but it took another 20 years before he managed to

TEL AVIV. — ORNA Porat, on leave of absence from the Cameri Theatre, has chosen the story of the valiant "Simple Tom" for her third production this year in the state Children's Theatre she conceived and directs. It is about a youth who refuses to conform to the views of the queen of a strange country where everybody is supposed to follow the whims of the monarch. The play has been adapted from the English and directed by Orna Porat herself.

Her work with the Children's Theatre is Orna Porat's first venture as a director on the Hebrew stage, she told *The Jerusalem Post*. She had previously directed an Arab cast, recreating in theatrical form some of their folklore, but a Hebrew Children's Theatre was a dream she cherished for many years.

Orna Porat went to Moscow and Leningrad ten years ago — "as the guest of the Soviet

squeeze another trip to Israel in between his worldwide concert tours. "Nobody thought of inviting me," he says.

It was a chance meeting with duo-pianist Bracha Eden and Alexander Boum in New York during their recent tour — and the encounter with Bracha was also the revival of an old Jerusalem friendship — together with Hautzig's hearty and optimistic temperament which led him to decide to come here without contracts, promises or concert schedules. (Within 24 hours of his arrival last week, Hautzig had taped two piano concerts (Bach and Chopin) with the Israel Broadcasting Symphony under Mendel Rodan and recorded another 90 minutes of piano music for broadcasting later.)

Walter Hautzig has been a Professor at the Peabody Institute in Baltimore since 1960. Although he has played with practically all the great orchestras of the world — his prospectus shows that he has appeared with 70 in more than 40 countries — and Carnegie Hall and the Concertgebouw are on his regular schedule, he prefers to go to out-of-the-way places, and in this his record seems unsurpassable. He has played for orphans at Hiroshima, for Zahal soldiers in Megev (1952), for students in Vietnam, at the Seaman's Church in the Lofoten Islands. He has played at the U.S. Embassy in Kabul, Afghanistan, on the Fourth of July. His visit to Japan next year will be his tenth, and he is No. 1 best seller of classical records there. On one tour, in the absence of any Jewish place of prayer, he observed the Yahrzeit for his parents at the Hiroshima Memorial.



Walter Hautzig: prefers to play in out-of-the-way places.



Otto Klemperer: new landmarks on record.

The large proportion of Jews in one of the U.S.S.R.'s leading field for singers is not too promising, and Barry nearly gave up hope of staying here. An audition with the Israel Broadcasting has now opened up new possibilities. He is a singer of high quality and it would be a great pity if he could not integrate economically in our cultural life — artistically he would be a very fine asset.

Jerome Barry was born in Boston, Mass. in 1939, studied in his home town, in Germany and in Italy. He speaks six languages fluently and is reputed to know a few more. He has worked as a translator in the U.S. and Italy, was a teaching fellow at Tufts University, and instructor at Northeastern, a teacher of speech therapy and voice in Rome, and sang in opera companies in Italy and Germany before coming here. He knows some 20 opera roles (Mozart, Weber, Donizetti, Verdi, Puccini, etc.) and has a huge repertoire of lieder and songs. Following his Jerusalem debut (at the Israel Museum) where his Schubert Lieder were the highlight of the programme, he has been asked to prepare another Lieder recital for the Targ Music Centre in Ein Karem in April, and a recital at the Museum. In May, too, he will participate in a Schubert Mass to be conducted on radio by Mendel Rodan; and Gary Bertini has invited him to sing in Handel's "Samson" with the Israel Chamber Ensemble in June. He is trying to establish a singing class and is looking for a job as *Foza* (cantor), as he has diligently studied this vocation too.

The only reservation heard after the concert at the Museum was that "he tried to sing like Fischer-Dieskau" — a criticism which I would regard as quite a compliment.

Theatre on move

In catering for children, Miss Porat is thinking of the cultural experience which the theatre gives them — and which they may never be able to recapture in their adult life.

"We send out programmes and points for discussion to teachers before the class goes to the theatre; and after the performance, they have a discussion on topics suggested by the play." For Orna Porat, such concepts as freedom, or justice, or peace, are real goals.

"When I go back to the Cameri in six months' time," she says, "I sincerely hope they go on with their plan to put 'Mother Courage' on the stage. It's a wonderful part — and the play is great, so powerfully anti-war!"

But some teachers shun us," bemoans Orna Porat. "A school

six weeks looking into the mechanics of the children's theatres there. Why Russia? — "Because only Russia and the Soviet bloc countries have a government-sponsored theatre exclusively for children of elementary school age." Two years ago Miss Porat received a grant from the Ministry of Education and took extended leave from the Cameri in order to fulfill her dream.

"Of course we did some plays for children at the Cameri," she says. "Uziel-Gutzi, was the first. But it isn't the same, working with people whose main interest is in adult theatre."

The difficulties of the Children's Theatre are essentially technical. "We give over 200 perfor-

principal in Nahariya, for instance, told me there was no need for theatrical entertainment since everybody had a television set nowadays."

actors and stage-hands are engaged for a production, which may, if successful, run to a hundred performances. Sets have to be easy to assemble; the orchestra consists of three people, including the drummer.

Tickets cost IL2, but many children are admitted at a reduced price, or free — the decision is made by the school.

There is hardly a village or development town in Israel which the Children's Theatre doesn't visit at least once a year. "But some teachers shun us,"

sent

the israel museum, jerusalem
THIS WEEK AT THE MUSEUM

Tuesday, February 20, 1972
6 and 8.30 p.m.

ART FILM CLUB
American Comedies 1932-46 (e)
"A Night in Casablanca" (1946)
The Marx Brothers' comedy on espionage and crime
Directed by Archie L. May
Please buy tickets in advance.
Tuesdays: sale to members only

Wednesday, March 1, 1972
Purim a.m.

SPECIAL PROGRAMME
For Members' children

Wednesday, March 1, 1972
8.30 p.m.

ART IN FILMS
Primitive Art: "African Art," "Calvaries," "The Enchanted Promenade," "Swedish Peasant Painting" and other films
Introduction: (Heb.) by Dr. Ziva Melamed, Dept. of Art History, Hebrew University

Sunday, March 5, 1972
3 p.m.

CONCERT OF CHAMBER MUSIC
The "Yuvai Trio" (U. Planka — violin, S. Heled — cello, Y. Zak — piano) and the "Early Music Quintet" (E. Thorneer — oboe, S. Tidhar — baroque recorder, U. Planka — violin, S. Heled — cello, E. Neumark — harpsichord) in works by Bolcombert, Naïra, Ehrlich, Telemann, Fasch, Ravel
Tickets: Members IL5.; non-members IL6.50 at theatre agencies and on evening of concert at the Museum

EXHIBITIONS
The Floersheimer Collection (Goldmann-Schwartz Hall)
Jean Arp in Jerusalem (Goldmann-Schwartz Hall)
New Acquisitions in Graphics (Cohen Hall)
Artists' Portraits (Library Hall)
Old Master Paintings from the Museum's collection (Sperius Hall)
Puppets, Toys and Children's Work (Youth Wing)
Athens — Its Golden Age (Youth Wing)

SPECIAL EXHIBIT (Rockefeller)
Silver treasure of the 8th century B.C.E.
Monday 2.30 p.m. (Rockefeller) — mixed classes in painting for Jewish and Arab girls aged 9-12. Registration at Youth Wing (Tel. 36281)

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WHAT'S ON

Plant a Tree in Israel
Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department, Koren Kayemet, Lohisel (Jewish National Fund), in Jerusalem — Rehov George, corner Rehov Keren Kayemet, Tel. 36261, in Tel Aviv, 96 Rehov Hayarkon, opp. Dan Hotel, Tel. 22449.

ALL WEEK IN JERUSALEM
Israel Museum: In Jerusalem — Rehov Sun, Mon., Wed., Thurs., 10 a.m.-6 p.m.; Tues., Shrine of the Book, 10 a.m.-10 p.m.; Tues., Museum, 4 p.m.-10 p.m.; Fri., Sat., 10 a.m.-2 p.m.
Conducted Tours:
1. Tour of Hadassah Projects in Jerusalem. 6.30 a.m. Strains Health Centre, 24 Rehov Strains, IL6.40 or 32 towards transportation and refreshments.
2. Medical Centre Only, includes visit to Chagall windows, exclusive Audio-Visual Presentation of the "Hadassah Story" at 9.30 a.m., 11 a.m., 12.15 p.m. and 3 p.m. Kennedy Tourist and Information Free.

Centre. Medical Centre. No charge. Bus 19 and 27. For further information Tel. 36333, Jerusalem.
Boys Town Jerusalem — (Kiryat Noar), Bayit Yegon, Daily tours (except Shabbat), Tel. 621212.
Hebrew University, Conducted tours in English weekdays at 9 and 11 a.m., starting from the lobby of the Administration Building and at 8.30 a.m. from the Truman Research Institute at the Mount Scopus campus.
Tourists and visitors come and see the General Israel Orphan's Home of Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10.4. Bus No. 6, Kiryat Moshe, Tel. 23424.
New Israel Films — Latest Israel films screened weekdays at 8.30 a.m., 11 a.m., 12.15 p.m. and 3 p.m. Kennedy Tourist and Information Free.

Tel Aviv Museum, Stage Galleries of Baghdad, by painter Abraham Rattner, New York, 42 park line in Iraq (Haft Hagl), Israeli Painting and Sculpture (Meyer-Hall), Art and Science (Hall No. 3)
de Paris — Jaglom Hall, Zacks Hall, and sculpture — Meyer-Hall, at Wed., Thurs., 9 a.m.-5 p.m. Fri., 10 a.m.-2 p.m. Sat., 10 a.m.-1 p.m. Helena Rubinstein Pavilion, 6 Rehov Tarsat, closed. Exhibition by Israel Paldi opening Feb. 24.
Tel Aviv University, (1) Glass Museum; (2) Kadman Numismatics Museum; (3) Ceramics Museum; (4) Museum of Geography and Folklore; (5) Museum of Science and Technology; (6) Tel Aviv University Museum for the History of Tel Aviv; (7) Alphabet Museum; Sun, through Thurs., 9 a.m.-5 p.m. Fri., 9 a.m.-1 p.m. Sat., 10 a.m.-1 p.m. Helena, Yafa; (8) Museum of Antiquities of Tel Aviv-Yafo; Sun., Mon., Tues., 10 a.m.-5 p.m. Fri., 10 a.m.-1 p.m.

Conducted Tours:
Tel Aviv University
Free conducted tours in English, of SAABO AT VIV, CAMPEUS daily except Saturday. Assembly point at University 10.30 a.m. Public Relations Dept. — Transportation by public buses 28, 29, 78, 80. Free transportation on Monday and Wednesdays from hotels: 8.30 a.m. — Tudor, Sharon, Accadia, Valdor, Samuel, Astar, Dan, Park, Deborah, Adir, Ami Shalom, Bani. For further details Tel. 4101, Public Relations Dept. Bar-Ilan University: daily for free transportation please call public relations Tel. 2711.
Hilton-Tel Aviv: E. Stern's duty-free Jewellery. International guarantee. Government-approved.
ORT Israel: for visits, please contact: ORT Tel Aviv, 111 Givon St., Tel. 23875; ORT Haifa, Tel. 84027; ORT Netanya, Tel. 32321.
National Religious Women's Organization: Mixed and Israeli Hamisrah Women in Israel, 166 Ibn Givon St. Tel Aviv. Call-Tel Aviv, 44151, 78894; Jerusalem, 2084, 95262.
Nostalgia Apparel — Pioneer Women: Courtesy tours Sunday through Thursday 9 a.m. Tel Aviv, Eladad Rd., 29 Rehov Aronov, Tel. 28111; Jerusalem, Be'Alshana, Rehov Eliaz Hamodal, Katamon, Tel. 21418; Haifa, Community Centre, 14 Rehov Zahal, Kiryat Yotam, Tel. 23243.
Mizrah Women's Organizations of America and Canada, 16-18 Rehov Dov Hov, Tel Aviv, call Tel. 22927, 24106; Jerusalem 2224, 62106, Haifa, 6162; Be'erSheva, 2171.
Wise Club, 118 Rehov Hayarkon, Tel. 22622, 2 a.m.-2 p.m.
Hadassah Club, 30 Rehov Hayarkon, Tel. 60332.
Restaurant At The Top Bell America, 33 Street Ghiv, Tel Aviv, Tel. 23022. Business Lunches; private rooms. Open all week, including Saturday for lunch and supper. Parking. Sun., Mon., Wed., Thurs., 10 a.m.-6 p.m. — HAIFA —
Exhibitions:
Artists House, 24 U.N.O. Ave. Memorial exhibition by Joseph Dvorkin, oils, watercolours and ceramics, and art gallery collection; open daily 10 a.m.-1 p.m. 4-7 p.m., except Friday. Sat. 10 a.m.-2 p.m.
Goldman Art Gallery, 98 St. Hassasi, exhibition of oil paintings by Nachan Haber, open daily: 10.31, 4-7, 9.28. Sat. 10.1-6.30.
Hadassah Club, Youth Aliya office, 29 Rehov Elmadgin, Tel. 4261, 6276.
ERKOVOT — Weizman Institute of Science, conducted tours Sun., Thurs., 11 a.m. and 2.30 p.m. Fri., 10.30 a.m. only; starting from the lobby of the Charles Clore International House.
SATURDAY JERUSALEM — Organ Music by Philip Rogov every Saturday at 11.30 a.m. Y.M.C.A. Auditorium. Public Welcome.
Madava, 8.30 p.m. at Haresh Shlomo, 28 Rehov King George.
An evening of Israel Folklore, some sing and dance along at 8 p.m. at the I.C.C., 18 Rehov Ezer Weizman.

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Tel Aviv, Large Hall
Sat., Feb. 26, 8.30
Simultaneous English translation.
Tues., Feb. 29, 8.30
Wed., March 1, 8.30

The Cameri Theatre

Premieres **THE MERCHANT OF VENICE**
by William Shakespeare
Tel Aviv, Feb. 28
Thurs., March 2
Sat., March 4

Haifa Municipal Theatre

Premieres **OUR TOWN**
by Thornton Wilder
Adaptation: Yehoshua Sobol
Director: Nola Chilton
Set design: Burt Durr
Haifa, Wed., March 1
Thurs., March 2
Sat., March 4
Sun., March 5

Camot Theatre
Performance **THE ANDERSONVILLE TRIAL**
Last performance in Haifa
Sgt., Feb. 28

THE DAYS ARE COMING
"An estimable performance"
M. Kobansky
The Jerusalem Post
Ashdod Ya'acov, Feb. 28
Mifal Gmanut La'am
Raya Kitan, March 6
Haagen, March 6
Tues., March 7

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Shmueli Aroch
Bass
Wednesday, March 1, 9 p.m.
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Admission: IL2.00 Students: IL1.00
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The public is invited to a guest lecture by **Prof. Dr. KONRAD ZWEIGERT** of the University of Hamburg

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This week at the Tel Aviv Museum

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EXHIBITIONS — "GALLOWS OF BAGHDAD" by Abraham Rattner, New York (Haft Hagl), Israeli Painting and Sculpture (Meyer-Hall), Art and Science (Hall No. 3)

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Visiting Hours: Sun., Mon., Wed., Thurs. 10 a.m.-1 p.m., 4 p.m.-7 p.m. Tues. 10 a.m.-1 p.m., 4 p.m.-10 p.m. Fri. 10 a.m.-2 p.m. Sat. 9 p.m.-10 p.m.

LIBRARY: The Helena Rubinstein Art Library is open Sun.-Thurs. 10 a.m.-1 p.m., 4 p.m.-10 p.m. Fri. 10 a.m.-1 p.m.

THE HELENA RUBINSTEIN PAVILION, 6 Rehov Tarsat
Exhibition: Israel Paldi
Visiting hours: Sun.-Thurs. 10 a.m.-1 p.m., 4-7 p.m. Fri. 10 a.m.-1 p.m.; Sat. 6-10 p.m.

EVENTS (Mally Kaufmann Hall, New Building, at 8.30 p.m.)

FILM
Mon., Feb. 28
"EUROPE 51" (Italy — 1952)
Director: Roberto Rossellini. With Ingrid Bergman, Giulietta Masina, Alexander Knox (Ital./Hebrew)
Short film: Night Tariff (Israel) Director: Timna Ranon.

CONCERT
Sat., Feb. 26
Shlomo Mintz (violin), Edith Kraus (piano)
Works by Vivaldi, Bach, Franck, Bloch, De Falla, Faganini. SOLD OUT.
Concert in "Young Artists" series organized in cooperation with the Tel Aviv Municipality and the Sharett Fund for Young Artists.

Tickets to all events available at the New Building. For concerts — also at "Union," 118 Rehov Dizengoff and "Fromm's Music Supplies," 1 Rehov Brenner.
Entrance Fee: IL2 (the ticket allows entrance to both the New Building and the Helena Rubinstein Pavilion)

